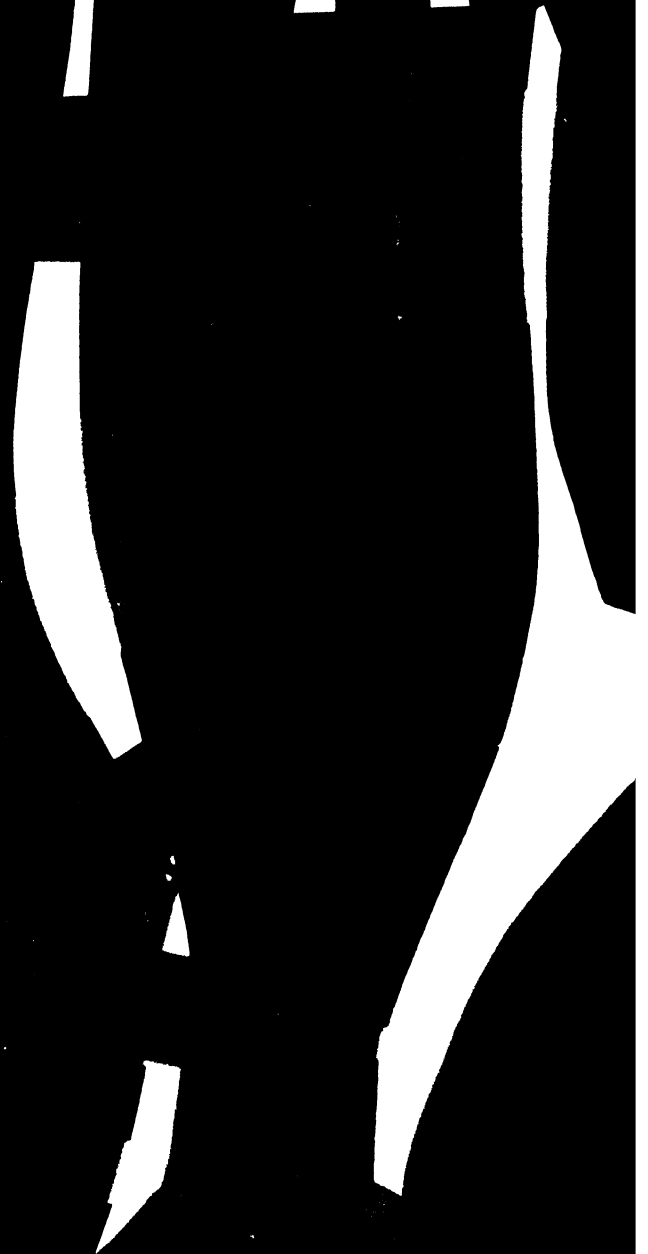


A-111

Bulletin





American Composers Alliance

250 West 57th St., New York 19, N. Y.

Officers:

HENRY COWELL, *President*

WALLINGFORD RIEGGER, *Vice-President*

ROGER GOEB, *Secretary*

AVERY CLAFLIN, *Treasurer*

OLIVER DANIEL, *Consultant*

CAROL TRUAX, *Coordinating Manager*

Board of Governors:

SAMUEL L. M. BARLOW

ARTHUR BERGER

RICHARD DONOVAN

PEGGY GLANVILLE-HICKS

ULYSSES KAY

OTTO LUENING

VLADIMIR USSACHEVSKY

ROBERT WARD

Music Editorial Board:

HENRY BRANT

RICHARD DONOVAN

PEGGY GLANVILLE-HICKS

HERBERT HAUFRECHT

ULYSSES KAY

HUGO WEISGALL

FRANK WIGGLESWORTH

Bulletin Editor: OLIVER DANIEL

Associate Editors: PATRICIA JACK
JAMES RINGO

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Edward Ballantine
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow

*Marion Bauer

John J. Becker
Jack Beeson
Jeanne Behrend
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Carl Buchman
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Henry Cowell
Hugo Davise
Robert Mills Delaney
Richard Donovan
Eric Dressel
Vivian Fine
Irwin Fischer
George Foote
Johan Franco
Florence Galajikian

*Paolo Gallico

Edwin Gershefski
Miriam Gideon
P. Glanville-Hicks

Roger Goeb
Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyring
Lou Harrison
Herbert Haufrecht
Irwin Heilner
George Henry
Ethel Glenn Hier
Wells Hively
Louis Horst
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenni
Lockrem Johnson
Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Kochler
Ellis B. Kohs
Victor Landau
Beatrice Laufer
Rowland Leach
John Lessard
H. Merrills Lewis
Goddard Lieberman
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Robert McBride
Colin McPhee
Charles Mills

*Lewis M. Isaacs

*Charles Ives

Dorothy James
Donald Jenni
Lockrem Johnson
Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Kochler
Ellis B. Kohs
Victor Landau
Beatrice Laufer
Rowland Leach
John Lessard
H. Merrills Lewis
Goddard Lieberman
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Robert McBride
Colin McPhee
Charles Mills

Walter Mourant
Otto Mueller
Robert Nagel
Dika Newlin
N. Lindsay Norden
Willson Osborne
Lee Pattison
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Leonard Ralston
Eda Rapoport
Lewis Raymond
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp
Paul Schwartz
Tom Scott
Frederick P. Search
Elna Sherman
T. Stanley Skinner
Russell Smith
David Stackhouse
Leon Stein
Halsey Stevens
Gerald Strang
George Tremblay
Vladimir Ussachev
John Verrall
Robert Ward
Ben Weber
George Wehner
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Arthur Willman
Joseph Wood

Associate Member: Mrs. Charles Ives

• Deceased

VOLUME V
NUMBER 1
1955

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
OLIN DOWNES (1886-1955)..... <i>P. Glanville-Hicks</i>	2
THE NEW FESTIVAL..... <i>Oliver Daniel</i>	3
MODERN MUSIC IN TEXAS	<i>Paul A. Pisk</i> 10
INTRODUCING COMPOSERS RECORDINGS, INC.....	<i>Avery Claflin</i> 11
MUSIC FESTIVALS AL FRESCO.....	<i>Oliver Daniel</i> 12
RECORD COMPANIES & THE AMERICAN COMPOSER	<i>David Hall</i> 13
MUSIC IN THE MOUNTAINS	<i>Carol Truax</i> 24
SOUTHERN REGIONAL COMPOSERS' FORUM	<i>Johan Franco</i> 24
COVER DESIGN AND ILLUSTRATIONS.....	<i>Carl Malouf</i>

seem to work. Convincing one's own subconscious of the urgency for a completed work, without some definite performance in mind, is a problem I haven't been able to solve."

Prelude and Allegro; Played by the Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Esther Williamson Ballou: studied Bennington College and Mills College; was on staff of Juilliard School of Music. At present, living in Chevy Chase, Md.

BARATI

Increasingly admired among younger American composers is George Barati, conductor of the Honolulu Symphony Orchestra. An intensely serious composer, a clue to better understanding Barati's basic musical aims may be had from his own words: "My musical thinking is primarily contrapuntal. Harmonic construction is through spheres; repetition of tones as well as sections is used only for emphasis, the latter never exactly. As my ideas come to me with their specific instrumentation, I know from their inception for what combination I write . . . Whatever means a composer employs in his work, the observance of a saturation point in the complexity of texture is vital. I believe in producing a communicable experience for the listener of my music."

The recording of Barati's String Quartet (1944) has been highly praised, and Marie Hicks Davidson of the *San Francisco Call-Bulletin* wrote of it: "The piece has extraordinary merit. The four instruments take the themes and events through their expositions in a brief space. They are almost a colloquy in their transpositions and impacts upon each other, as if in a sprightly conversation about an abstraction."

String Quartet (1944); Played by California String Quartet; Contemporary LP-2001.

George Barati: graduate of the Royal Hungarian Franz Liszt Conservatory of Music, Budapest, 1935. Work in theory, harmony, counterpoint with Roger Sessions, 1940-1943. At present, conductor of Honolulu Symphony Orchestra.

BAUER

The entire musical profession was saddened by the death, on August 9, 1955, of Marion Bauer.

She had encouraged, taught, comforted, advanced, promoted and cared for more younglings in the music world than almost anyone else.

It is an indictment against all the good ladies who prate about their love of music that they know Marion Bauer's name, and yet do not know her music. Let us

hope that through recordings this error can be corrected. She is too fine a composer to be so neglected.

Shortly before her death, Miss Bauer wrote of her composing: "So often, I have heard it remarked that composition cannot be taught. This is actually not what people want to say: without the creative feeling for composing, no amount can provide it. But once this ability to express oneself in music exists, the right kind of teaching can develop it, but not without training . . . The original idea is inspiration, or whatever else you want to call the ability to think and feel in music, but the rest of it is knowledge and understanding of how to use your original idea, how to expand it, how to contract it, how to develop it, and how to communicate it."

Prelude and Fugue; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Symphonic Suite; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Marion Bauer: studied with Henry Holden Huss, Nadia Boulanger and Andre Gedalge; member of the faculty of Juilliard School of Music, and New York Editor and Critic of *Musical Leader*. Wrote many standard works on contemporary and American music. Died August 9, 1955.

BERGER

Perhaps the most arresting feature in Arthur Berger's works are the big leaps in the melodic line. In an article devoted to this composer P. Glanville-Hicks said: "These leaps, on a diatonic rather than an atonal or row basis, are really a continuous process of passing note or appoggiatura note to the implied or stated harmonic progression . . . Because of the endless intricacy of the parts however, Berger's music does demand utter concentration; there are no filler parts, few silences, no obvious sequences or repetitions where the mind can temporarily rest and re-gather its powers of concentration, and it may be that it is this demand for total attention that makes his music tough going for some listeners."

Duo for Cello and Piano; Played by Bernard Greenhouse, cello; and Anthony Makas, piano; Columbia ML-4846.

Partita for Piano; Played by Bernard Weiser, piano; New Edition 1.

Quartet in C Major for Winds (1941); Played by the Fairfield Wind Ensemble; Columbia ML-4846.

Serenade Concertante; Izler Solomon, Cond.; MGM Records (to be released).

Arthur Berger: graduated from Harvard; studied composition with Nadia Boulanger, Walter Piston and Darius Milhaud. Was music critic with *New York Herald Tribune*, now on staff of Brandeis University; is the author of full-length study on Aaron Copland.

BRANT

Henry Brant is an experience. Anyone who sat in Carnegie Hall in December, 1954, to hear his composition called *December* encountered one of the most inventive, original, and provocative musical performances of our generation. The audience was in the round; music came from every direction—polyphony of tempi as well as of sound, antiphonal effects, imitations and superimpositions of musical elements were unprecedented. It would take a dozen sound tracks to reproduce Brant's new experiments.

Brant writes: ". . . to speak of personal likes, I have always been a pushover for the sound of old-fashioned music boxes, steam calliopes, hand-organs and village brass bands, wrong notes and all. It seems to me that nothing in music could be much more beautiful than this particular kind of music; and, in a somewhat exaggerated sense, the evocative power of any music might be measured by how closely or not it approaches, for example, the steam calliope's transcendent ability to communicate immediate (and, as I think, profound) things to the listener." Or this: ". . . How seldom occurs a genuinely comic moment in concert music! Not a mere sound-effect or grotesque noise, but some ridiculous juxtaposition of incongruous elements, placed so as to give added meaning to music in context. I have occasionally tried to imagine non-existent passages of this kind, such as the killingly funny counterpoint of the xylophone in Brahms's Third Symphony, or the excruciating entrance of the saxophones in Bach's Sixth Brandenburg Concerto . . ."

Getting down to simple facts, Brant is unquestionably one of the most skillful orchestrators of our time. It would be telling tales out of school to have the public know how many first class scores have been aided or doctored by his orchestration; and it might amuse some to know that he has written a tone poem, otherwise described as "Three Faithful Portraits," on the Marx Brothers.

Concerto for Saxophone and Orchestra; Sigurd Rascher, saxophone; and the Cincinnati Symphony Orchestra, Thor Johnson, Cond.; Remington LP R-199-188.

Galaxy 2; Chamber Orchestra, Henry Brant, Cond.; Columbia ML 4956.

Symphony in B Flat; American Recording Society Orchestra, Hans Swarowsky, Cond.; ARS 38.

Signs and Alarms; Chamber Orchestra, Henry Brant, Cond.; Columbia ML 4956.

Henry Brant: studied at Juilliard School of Music; also composition with George Antheil. Guggenheim Fellowships, 1944 and 1955. Has taught at the Juilliard School of Music.

CARTER

Elliott Carter is an international prize winner. He has won possibly more awards than any other contemporary composer. His music, now granitic, steely and uncompromising, is being discussed everywhere in musical capitals. His prize winning quartet (International Liège Prize, 1953) has been recorded by Columbia Records. Carter devotes to his music such profound thought, such unyielding self-criticism, that each work acquires a patina of professional mastery. Without pretense of literary distinction, a phrase which might apply to Carter quite appropriately is "musician's musician," for to the trained music-maker his scores provide unusual fascination.

Carter writes: "In this age of publicity and advertising, it is increasingly difficult for a composer to keep his mind on the main responsibilities of his calling since such stress is placed by these media on immediate success and universal accessibility. Yet it should be obvious that today he has the same responsibilities toward society and his profession that he has always had, and that is to write the best composed, the most personal and meaningful music of which he is capable, regardless of whether it meets present approval and success, and regardless of whether it is easy or hard to play and listen to now. If his work is good it will come to light sooner or later, if bad it will be forgotten. But it is important to remember that the existence of the whole musical profession can only be made valid if there are commanding masterpieces to perform, for they justify all the hours of practice of performers and even the hours of training of listeners, and give the art of music its cultural importance. The composer, therefore, must set his goals as high as he can, do his best, and let the musical world decide on the value of his work."

Sonata for Piano (1945-46); Beveridge Webster, piano; ARS 25.

Sonata for Violoncello and Piano (1948); Bernard Greenhouse, cello; and Anthony Makas, piano; ARS 25.

String Quartet (1951); Walden String Quartet; Columbia Records (to be released).

Suite from The Minotaur (1947); Eastman-Rochester Symphony Orchestra, Howard Hanson, Cond.; Mercury Records (to be released).

Two songs: *The Dust of Snow and The Rose Family*; William Hess, tenor; Hargail Records HN 708-B (from disc entitled *American Songs*).

Woodwind Quintet (1947); The New Art Wind Quintet; Classic Editions. CE 2003 (from a 2-disc album entitled *An American Woodwind Symposium*).

Elliott Carter: studied at Harvard University; Ecole Normale de Musique with Nadia Boulanger 1932-35; also studied with Piston and Gustav Holst. Music Director of Ballet Caravan 1936-38.

CLAFLIN

Across the street from the offices of Ives and Myrick, where Charles Ives pursued his insurance career, are the offices of the French-American Banking Corporation where Avery Claflin rose from runner to president. He is one of the rare exceptions: a combination of brilliant and successful business man and brilliant composer. He has voluntarily suppressed his musical activities for many years and, like Ives, has been content to ignore the consideration of promotion or performance of his work. Unlike Ives, however, he has not preoccupied himself with experimentation and has found his expression in the accepted traditions of music.

In speaking of his own music, he considers the process of composing "very mysterious, far more akin to revelation than to any operation of the intellect." He further states: "Personal experience, digested and synthesized, may furnish the energy which produces finished works. Certainly it has an influence. But it is not in itself the essence of creation.

"Against his will perhaps, the composer is forced to reconcile himself with the grievance of John Quincy Adams. Adams bemoaned that in its value to humanity his Diary would have been second only to Holy Scripture had the Almighty endowed him as He had some other men.

"The utmost we can ask of the composer is that he make industrious use of his talents, employing as vehicles of style and technique those which he can handle naturally and effectively, regardless of current trends. A fashionable style will not save his music from oblivion if it lacks those more enduring values which are beyond his control."

To whom else but a banker would it have occurred to set to music the income tax form? This Avery Claflin has done, and I hope to the pleasure of everyone whose income exceeds that painfully inadequate untaxable minimum. The premiere, by the Randolph Singers, of his



Madrigal for the Atomic Age took place in Oak Ridge, Tennessee.

Fish-House Punch for orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Avery Claflin: graduate of Harvard University; studied composition with Erik Satie. Until recently, President of French-American Banking Corp. *The American Experiment* (with Bernard Fay) published by Harcourt, Brace Inc..

COWELL

Henry Cowell is rapidly becoming a contender for the title "the most recorded of the major American composers." Five of his symphonies have been recorded and the recording of his piano works has become a collector's item.

Many parts of these symphonies, on first hearing, will immediately strike a note of familiarity for they have been used extensively on radio as dramatic background material. The Andante of Cowell's Symphony No. 5 has been used extensively on the Ford Foundation *Omnibus* program, and the opening movement of his Symphony No. 11 has been the theme music for the Louisville Symphony series on CBS. Other works of Cowell's will appear familiar, having been used as background music on numerous TV dramas.

In Edward R. Murrow's book, *This I Believe*, second series, Cowell stated: "As a creator of music I contribute my religious, philosophical and ethical beliefs in terms of the world of creative sound—that sound which flows through the mind of the composer with a concentrated intensity that baffles description, the sound which is the very life of the composer, and which is the sum and substance of his faith and feeling."

It was Virgil Thomson who said of Cowell: "Henry Cowell's music covers a wider range in both expression and technique than that of any other living composer . . . No other composer of our time has produced a body of work so radical and so normal, so penetrating and so comprehensive. Add to this massive production his long and influential career as pedagogue, and Henry Cowell's achievement in music becomes impressive indeed. There is no other quite like it. To be fecund and right is given to few."

Ballad for String Orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; Unicorn Records (to be released).

Fiddler's Jig for Solo Violin and String Orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; Unicorn Records.

Four Declamations With Returns for violoncello and piano; Seymour Barab ('cello) and William Masselos (piano); Paradox Records (out-of-print).

How Old Is Song for violin and piano; Anahid Ajemian (violin) and Maro Ajemian (piano); MGM Records (to be released).

Hymn and Fuguing Tune #1 for band; Leeds Concert Band, Peter Todd, Cond.; Columbia Record Col. ML-4254 (from disc entitled *Modern Band Festival*).

Hymn and Fuguing Tune #2 for string orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; Unicorn Records.

Hymn and Fuguing Tune #5 for string orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; Unicorn Records UNLP-1011.

Hymn and Fuguing Tune #5; Randolph Singers; Concert Hall Records CHC 52; (from disc entitled *English Madrigals and American Part-Songs*).

The Irishman Dances for piano; Marga Richter (piano); MGM Records MGM E-3147; (from disc entitled *Music for Children by American Composers*).

Piano Pieces of Henry Cowell (20); Henry Cowell (piano); Circle Records.

Processional for organ; Richard Ellsasser (organ); MGM Records MGM E-3064; (from disc entitled *Music by Modern Composers*).

Saturday Night At The Firehouse for orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; SPA Records SPA 47; (from disc entitled *American Life*).

Set of Five for violin and piano; Anahid Ajemian (violin) and Maro Ajemian (piano); MGM Records.

Sonata #1 for violin and piano; Joseph Szigeti (violin) and Carlo Busotti (piano); Columbia Record Col. ML-4841.

Symphony #4 for orchestra; Eastman-Rochester Symphony Orchestra, Howard Hanson, Cond.; Mercury Records MG-40005.

Symphony #5 for orchestra; American Recording Society Orchestra, Dean Dixon, Cond.; American Recording Society Record ARS 112.

Symphony #7 for orchestra; Vienna Symphony Orchestra, William Strickland, Cond.; MGM Records.

Symphony #10 for orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; Unicorn Records UNLP-1008.

Symphony #11 for orchestra; Louisville Orchestra, Robert Whitney, Cond.; Louisville Commissioning Series Records LOU-545-2 (this same recording released also by Columbia Records Col. ML-5039.)

Suite for wind quintet; The New Art Wind Quintet; Classic Records CE-2003 (from a 2-disc album entitled *An American Woodwind Symposium*).

Tocanta for soprano, flute, violoncello and piano; Helen Boatwright (soprano), Carleton Sprague Smith

(flute), Aldo Parisot ('cello) and John Kirkpatrick (piano); Columbia Records, ML-4986.

Henry Cowell: attended University of California and studied music with Charles Seeger; also at University of Berlin. Received Guggenheim Fellowship, 1931-32 and American Academy of Arts and Letters award in composition, 1948. Teaches at The New School, Peabody Institute of Music.

DONOVAN

Richard Donovan is a paradox. While he has been recognized by the scholastic gentlemen at Yale and other similar institutions—if others can be considered similar—he has had hardly any of the recognition that he deserves from the broad musical public. Donovan is one of our significant composers, and now that his works are becoming available on records one can expect glowing acclaim from all sides.

According to the *New York Herald Tribune*, "Mr. Donovan's music is played too infrequently and we were glad for the occasion to hear some. His workmanship is neat and self-critical and he knows there are no shortcuts. His two movements (Pieces for Wind Instruments) were the concert's major success. The repertory needs such music, which takes the combination seriously and at the same time preserves a luminosity."

New England Chronicle; Eastman-Rochester Symphony Orchestra, Howard Hanson, Cond.; Mercury Records MG-40013.

Suite for Oboe and Strings; Baltimore Chamber Orchestra, Reginald Stewart, Cond.; Vanguard Records (to be released).

Richard Donovan: studied at Yale University School of Music and Institute of Musical Art, New York; also with Widor in Paris. Won the BMI Publication Award in 1945 for *Design for Radio*. At present, member of the faculty, Yale University School of Music.



GERSCHEFSKI

The works of Edwin Gerschefski are, by far, too little known. A multiple prize-winner, Mr. Gerschefski has received, among others, the Osborne Kellogg Prize, the Charles Ditson Fellowship (Yale), a League of Composers Radio Commission, the New York World's Fair Award, and a Carnegie Grant. Assuming that you do not know the music of Gerschefski, take a look at the list of his works; there seems to be a dichotomy between old influences and new. Such titles as *Classic Symphony* or *Overture in the Style of the 18th Century* (suggesting the root traditions which have inspired composers by their balance and symmetry since they first appeared), vie with up-to-date names like *Today*, *Streamline*, *Discharge in E*, *Guadalcanal Fantasy* and *American Tarantella*. For those who doubt that such diverse characteristics when moulded together can be the keystone of a personal style, we recommend listening to Gerschefski's *Preludes for Orchestra*, soon to be released by Composers Recordings, Inc.

Of music, and of composition in particular, as it is taught today, Mr. Gerschefski writes: "At the age of 13, having completed six years of study, I began to *teach* piano. Four years later I had my *first lesson* in the construction of intervals and scales. This imbalance seems to be typical in the field of music education today . . . I have talked to many music students and found them frustrated because they could not on their own momentum bridge the gap successfully between theory and self-expression. They still have the feeling that you have to be a genius to compose. For them I have a word of advice: it is much more exciting to be a composer than not to be a great composer."

Preludes for Orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Edwin Gerschefski: studied at Yale University and the Tobias Matthay Pianoforte School in London. He is at present Dean of the School of Music, Converse College, Spartanburg, South Carolina.

GIDEON

As befits a student of Sessions, Miriam Gideon places high value on craft and the abstract forms. Her compositions, for the most part, bear austere titles merely denoting the formal ordering and performing force of the pieces they serve; examples of this are her *Allegro and Andante*, *Sonata for Flute and Piano* and *Dances for Two Pianos*.

Miss Gideon writes, "Composing to me is the discovery of the unique and the inevitable as against the uncharacteristic and the accidental . . . Each work I write seems to take shape gradually from almost utter darkness, from which no paths to my own tradition or that of others are discernible; the completed work, though, does not seem strange—it usually finds its place in the continuity of my

own writing and in the streams of influences to which I have been most susceptible . . ."

Fantasy on a Javanese Motive for Violoncello and Piano; Seymour Barab ('cello) and William Masselos, (piano); Paradox Records (from a disc entitled *A Recital of New Music for Cello and Piano*).

Miriam Gideon: studied at Boston University. Studied composition with Saminsky and Sessions. Her works have been performed by I.S.C.M., League of Composers and London Symphony Orchestra.

GLANVILLE-HICKS

Peggy Glanville-Hicks has set some sort of historical record in the field of music. While she decries being referred to as a "woman composer," she nevertheless is the first woman composer to have had an opera commissioned, performed and recorded. While she has long been known as a distinguished critic, writing for the *New York Herald Tribune*, she has rapidly won recognition as a composer in America in the past few years—recognition expressed in her grant from the National Academy of



Arts and Letters, as well as her Rockefeller commission through the Louisville Symphony Orchestra. At the present time she holds a Guggenheim fellowship.

In writing of her, George Antheil stated: "A whole new world, aesthetically and expressively, has been revealed to me personally in her music, and I have no doubt that when it is opened up to others upon the scale that it deserves, they will agree with me; for the musical world of Peggy Glanville-Hicks is a very enthralling world, and it behooves us to listen with new ears."

Concertino da Camera; Columbia Records.

Choral Suite; L'Edition de l'Oiseau Lyre.

Sonata for Harp; Nicanor Zabaleta (harp); Esoteric Records.

Sonata for Piano and Percussion; Columbia Records.

Three Gymnopedies; RIAS Symphony Orchestra, Jonel Perlea, Cond.; Remington Record R-199-188.

The Transposed Heads, opera in three acts; Monas Harlan (Shridaman), William Pickett (Nanda), Audrey Nossaman (Sita), Dwight Anderson (Voice of Kali) and Robert Sutton (the guru); Louisville Orchestra, Moritz Bomhard, Cond.; Louisville Orchestra Commissioning Series LOU 545-6.

P. Glanville-Hicks: native of Melbourne, Australia. First studied composition with Fritz Hart, later with Vaughan Williams; Gordon Jacob (orchestration); Arthur Benjamin (piano); and Constant Lambert and Sir Malcolm Sargent (conducting). She has been associated with the *New York Herald Tribune* as music critic for eight years.

GOEB

Few contemporary composers have evolved a more personal texture in their music than Roger Goeb. He is, in a sense, a typical midwesterner: tall, somewhat angular, crowned by a generous crop of fine brown hair. He is, in appearance, more suggestive of the college professor (which he also is), than the composer and musician. One might suspect from his music, without knowledge of his background, that Goeb has a particular affinity for mathematics. He has, among other interesting musical elements, rhythmic and metrical combinations that are becoming a recognizable element of his style.

His Third Symphony, recorded by Leopold Stokowski under the sponsorship of the ACA, has been regarded as "... brisk, rhythmic and generously splashed with syncopation." (Robert Bagar, *New York World Telegram & Sun*). In the *Saturday Review* Irving Kolodin observed: "I was particularly impressed by Goeb's sense of instrumental color, his facility in juxtaposing timbres and accents in a way that made new sounds of the familiar combinations of orchestration or instrumentation: it is rather a keen sense of creating directly in terms of the elements involved." Goeb writes: "One of the most interesting

and important characteristics of music being composed in America today is the nature of the inventive imagination of its sound . . . It is the new sound, the different sound, that is very exciting to all audiences (children as well as adults) in its very novelty . . ."

Prairie Songs for Woodwind Quintet; The Five-Wind Ensemble; ARS 10.

Quintet for Woodwinds; New Art Wind Quintet; Classic Editions CE 2003 (from a 2-disc album entitled *An American Woodwind Symposium*).

Symphony No. 3; Leopold Stokowski and his Symphony Orchestra; RCA Victor, LM-1727.

Three American Dances for String Orchestra; MGM String Orchestra, Izler Solomon, Cond.; MGM Record E-3117 (from a disc entitled *Contemporary American Music for String Orchestra*).

Roger Goeb: studied University of Wisconsin; Ecole Normale de Musique, Paris; New York University; Cleveland Institute and State University of Iowa (Ph.D.); also studied composition privately under Otto Luening. Taught at Juilliard School of Music. For past year, on the faculty of Stanford University.

HARRISON

Prizewinner in the International Music Festival in Rome, Lou Harrison is one of the most provocative of American composers. In some measure he has turned toward the East for his inspiration. He has experimented in the field of percussion, and in that clangorous medium has produced some of the most poetically beautiful sounds any composer has evolved. He has attempted to eliminate unessentials from his music, and has achieved an almost pristine simplicity. In addition to being a fine composer, Harrison is also an unusually gifted calligrapher. A score—or for that matter, a letter—written by Lou Harrison has the look of a medieval manuscript. He has now completed a commission for the Louisville Orchestra which will be recorded for a forthcoming Louisville series.

The Only Jealousy of Emer (W. B. Yeats—incidental music); Esoteric Records ES-506.

Suite No. 2 for string quartet; New Music String Quartet; Columbia Records ML-4491.

Suite for 'Cello and Harp; Seymour Barab, 'cello and Lucille Lawrence, harp; Columbia Records ML-4491.

Suite for Violin, Piano and Orchestra; Anahid Ajemian, violin, Maro Ajemian, piano and Leopold Stokowski and his Symphony Orchestra; RCA Victor LM-1785.

Lou Harrison, studied with Howard Cooper, Henry Cowell and Arnold Schoenberg. Among other positions, taught at Mills College, U.C.L.A., Reed College and Black Mountain College. Has written for *Modern Music* and the *New York Herald-Tribune* (music criticism).

(Continued on page 14)

Modern Music in Texas

by PAUL A. PISK

IT was the fourth consecutive season for the Symposium of Contemporary American Music, held by The University of Texas in Austin. As in previous years the founder, Clifton Williams and his committee put emphasis on orchestral works. Only manuscripts were selected and the conductor, Alexander von Kreisler presented eighteen scores, ranging in style from neo-romanticism to the very recent trends. In this short report only a few excellent works can be singled out, two in the lighter view, William Rice's whimsical overture to Shaw's "Androcles and the Lion" and Samuel Adler's brilliant "Finale". Both young composers live and work in Texas. From other parts of the country Paul Fetler's (Minn.) "Gothic Variations" and Carl Fuerstner's (Utah) "Passacaglietta" deserve attention, the latter using a twelve tone subject in almost diatonic development. Perhaps the strongest work was the Triple concerto for Piano, viola and clarinet by Burrill Philipps (Ill.) who was Guest-moderator of the Symposium, strong linear music in well defined characters.

Among the chamber music several A. C. A. composers shared top honors: Ellis Kohs with choral preludes on Hebrew melodies for organ, masterfully worked out and Forest Goodenough with a playful, well sounding woodwind quintet. Also Parks Grant with a quiet organ piece and Leland Procter with a tuneful Viola Sonata were successful. Alvin King (Arkansas) showed his strong talent in three fugues for string-trio. The University faculty was represented by excellent piano preludes by Kent Kennan, a colorful Sinfonietta for strings and harp by Clifton Williams and a flute sonata by this reviewer.

Special honors are due to the Symphonic Band, conducted by Bernard Fitzgerald, who premiered, among others, pieces by Persichetti, Paul Creston and Anthony Donato. It is significant that our best composers write increasingly for this medium, satisfying an urgent need for valuable literature.

All told there were 44 composers from 21 states represented plus the guests from Latin-America, among them Aurelio de la Vega (Cuba), who gave a fascinating summary of contemporary musical trends in the Southern Hemisphere and contributed a sensitive Elegy for String Orchestra.

The Symposium, held in Lubbock by the Texas Technological College, also in its fourth year, was run on entirely different principles. Mary Jeanne van Appledorn,



the leader, included, wisely, works by well known great composers like Bartók, Milhaud, Stravinsky, Britten, etc. The audience of this large booming industrial town has to become familiar with the general trends. Students participated widely in chamber music works, choral and band performances. Even a successful attempt at opera was made, the folk opera "Don't We All" by Burrill Philipps who also presided over the Lubbock Symposium. Among American works were standard pieces by well known composers like Aaron Copland and Randall Thompson. Norman Lockwood's Concerto for Organ and Brass instruments found many new friends. Robert Crane (Wisconsin) and Violet Archer (Oklahoma) were represented with well written choral works. The Texas composers, Kent Kennan and Clifton Williams had more accessible works performed, Kennan's "Night Soliloquy" and Williams' "Trilogy" from the Song of Solomon for string quartet and voice.

The reaction of the audience was most encouraging. The large State University, of course, has already an educated public among its 16,000 students and the music friends of the capital city Austin. In Lubbock, however, where everything is new, young and modern music practically unknown, the attempt of a contemporary Symposium is highly significant. It seems that the Southwest becomes increasingly important in the dissemination of new music.

Introducing Composers Recordings, Inc.

by AVERY CLAFLIN

THERE recently came into my hands a copy of Otto K. Eitel's "Bach to Gershwin" Musical Calendar. What interested me particularly in this was a serious and fascinating estimate of the size of the "listening audience" at various times since the days of the early masters.

In 1700, the generation of Bach and Handel, Mr. Eitel calculates that there were possibly 5,000 listeners in the entire world. Forty years later, contemporary with Haydn, the number had increased to 15,000. Jumping now to 1820, when Beethoven was still alive and the early romantics in flower, we find an audience of 50,000. By 1900 the phonograph had come into existence, contributing much to increase the number of listeners to 500,000. Now, in our time, the fantastic development of mechanical and electrical devices brings us to an estimate of 100,000,000 persons who hear music in one form or another.

It is quite evident that only a fraction of this vast throng listens to any live music. There aren't enough performing artists for one thing. But thanks to science and invention, music is heard almost everywhere and an incalculable appetite for it is being developed. Unfortunately, the ability to assimilate *new* music is not keeping pace with it. There are problems of esthetic inertia and finance to combat, which often go hand in hand.

Take the familiar case of the major orchestra. The composer complains that the conductor gives him the brush-off. The conductor replies that he is hamstrung by his directors. The board counters that the capacity audiences required to keep operations in the black will come only to hear familiar works. It's a merry-go-round with the squeeze on the composer.

By now most contemporary symphonists have discovered anyway that the benefits derived from an isolated concert performance are evanescent. Both audience and critics quite properly hedge on evaluating an unfamiliar work on a single hearing, with the latter generally finding it more prudent to damn than to praise. Second and third hearings are mighty hard to come by. In any case, only a microscopic part of the 100,000,000 potential listeners will have been touched. Here is where Composers Recordings, Inc. hopes to make an important contribution.

This brain-child of Oliver Daniel now has active cor-

porate existence. A.C.A. is the majority stockholder, with American Musical Associates holding a minority interest. While C.R.I. is set up as a business enterprise and not averse to profit, the making of money is not going to be its primary objective to the extent of sacrificing the interests of the composer for it.

The facts of the case are plain. The broadcasting and record-playing businesses being what they are today, the composer gets his great initial opportunity, not by being performed, not by being published, but by being recorded. Once a record is available, it inevitably gets around to the esthetically curious, the non-commercial broadcasters (and even some commercial ones), the collectors, and the leaders of college and other non-profit groups. The latter are frequently able and willing to experiment with new works and are greatly aided in making a choice if at small cost they can hear in advance what a new piece sounds like. In this manner audience familiarity gradually can be built up and a composition makes its way more on merit than on caprice.

The Directors of C.R.I. are facing their problems squarely. They hope to release enough works of general appeal to provide the revenues necessary for a steady stream of releases. They wish also to issue recordings of works of high quality even though they may interest only a limited audience. They expect to offer a means whereby a composer may get a work recorded at his own expense and, if meeting editorial standards, promoted in the C.R.I. catalogue.

This is an ambitious program. It will be put into operation slowly and with the utmost care, due regard being given to the special factors involved in releasing nothing but unfamiliar works and to the current price instability in the recording industry. Its potential value to contemporary American music can hardly be over-estimated. If fortune does not turn her back, A.C.A. by making Composers Recordings Inc. possible, will once again have provided a unique opportunity for the American composer to meet his audience.

The listening public will respond to contemporary music, we confidently expect, as (more or less in the words of Pope) mankind does to vice—at first abhor, and then endure, and finally embrace!

Music Festivals Al Fresco

By OLIVER DANIEL

VERY new in the festival realm is the Pacific Coast Music Festival. Last season both Antal Dorati and Walter Hendl presented a series of eight orchestral concerts there with remarkable success. This season the festival will be turned over to Leopold Stokowski, who has planned a series including both early and unfamiliar works, with a healthy smattering of contemporaries to round out his programs. Planned to begin during the latter part of the season, when the Santa Barbara weather is its most glorious (courtesy of the Chamber of Commerce), Stokowski begins his programs on September 10 and will conclude the series September 18. His programs are unhackneyed and eventful. Of the older works he has included concerti grossi of Vivaldi, Handel and Corelli, Mozart's *Serenata Notturna for Strings and Tympani*, and a brace of early English works by Lawes, Locke, Purcell, and Humphries. In the contemporary field he has again tapped some of the richest veins. Henry Cowell has been commissioned to compose a work for the festival, which will be given its world premiere on the first program. Other contemporaries will include William Schuman, Bloch, Hovhanness, Milhaud, Ives, Bartók, Vaughan Williams, and Stravinsky.

These Santa Barbara concerts will be given in the sunken garden of the County Court House in the center of the town. A more attractive setting is difficult to imagine, though this location is temporary, since plans have been made to construct a shell along the lines of Tanglewood and, according to report, Frank Lloyd Wright is currently toying with the idea of out-festivaling all previous festival constructions with a shed or shell that will be whatever the last word in festival construction should be.

The Santa Barbara or, more correctly, the Pacific Coast Music Festival, should become one of the meccas for music lovers. Not only are all the auguries most favorable, but so are the geographical conditions. Even Tanglewood, with its superb location, cannot offer the foolproof weather conditions of Santa Barbara; and Stokowski today still exerts a magic that few other contemporary conductors can equal. This may well become one of the most attractive and important of all American festivals, and significant is the fact that it is in a town (or shall we say city?) which gives it a truly festive atmosphere in the Salzburg tradition. Nothing is more depressing for a visitor who arrives at a music *fest* than to become oppressed by the sense of isolation that plagues a place like Lenox, locale of the Tanglewood Festival—that is, if

one plans to remain there for several days. Santa Barbara, with its superb beaches and pleasant town atmosphere, is fortunate indeed.

The Peninsula Festival in northern Wisconsin can boast of no mountains such as those surrounding Aspen, nor of the luxurious settings of either Tanglewood or Castle Hill. The concerts take place in the auditorium of the Gibraltar High School in Fish Creek, Wisconsin. They begin August 6 and run through August 21. Thor Johnson has crammed nine orchestral programs into this short period. Nearly every program lists an American premiere, and several new works have been commissioned specifically for this festival.

Among the new works will be *Dance Rhythms* by Wallingford Riegger, commissioned in celebration of his seventieth anniversary. The work was actually given its world premiere by Thor Johnson in Albany, Georgia, in March, when the Cincinnati Symphony Orchestra was on tour. Albany being the birthplace of Wallingford Riegger, the entire town turned out in celebration. Two companion pieces, *Harvest Star* and *Castor and Pollux* by Uno Nyman, were commissioned specifically for the festival, since Mr. Nyman is a local resident living in the adjacent town of Ephraim. The *Ninth Symphony* of Henry Cowell, commissioned a year ago by the Green Bay Symphonette, will have its first performance by a professional orchestra. Also new will be premieres of Otmar Nussio's *Rubensiana* and Robert Latham's *Symphony No. 2 in E Major*, being given its world premiere.

Thor Johnson has shown remarkable enterprise in developing this festival, and managers and conductors who are reluctant to present new works to more sophisticated audiences might profitably follow Mr. Johnson's example in their summer programming.

Also new is the festival which takes place at Coonamessett on Cape Cod. Like the Pacific Coast Music Festival, this new series of concerts on the Cape will be held at the end of the summer season; and like Santa Barbara, they have a young outlook that is most encouraging for music lovers who are more curious about the Three C's (Carter, Copland, Cowell) than the Three B's.

John O. Crane, who is shepherding the destinies of this latest festival entry, is a man of such vision that one is led to expect great things of this a-borning enterprise. Last year, its first year, was windily upset by Hurricane Carol (or was it Hazel?). California's Chamber of Commerce might relish this idea.

Record Companies and the American Composer

by DAVID HALL

ALMOST a year ago in our article *American Concert Music and the Record Industry* published in the A.C.A. Bulletin, we estimated that some 450 works by 150 American composers had been issued on 60 different LP record labels. By now this grand total of American works is well over the 500 mark and some of the major gaps in the repertoire have been filled, both in terms of composers heretofore unrepresented on long playing discs and in terms of major scores badly in need of recorded documentation.

Columbia and Mercury still stand well in the forefront of those record companies giving systematic and serious attention to the American composer. RCA Victor has improved its American representation considerably during 1955, while MGM with the help of conductors like Izler Solomon has been rapidly building up a library of contemporary American music of no mean substance. With the slackening off of the mail order subscription activity of the American Recording Society (which recorded more than 50 American scores), we have a newcomer to the subscription ranks with the Louisville Orchestra, whose commissions since 1954 under the terms of a Rockefeller Foundation grant are being recorded and issued on long playing discs at the rate of a dozen records yearly. While most of these are available by subscription only through the Louisville Philharmonic Society, Columbia Records is issuing on its own label through normal retail channels one or two of the Louisville commissioning series each year. While the Louisville project has sought works from contemporary composers throughout the whole world, at least half seem to be American composers, ranging from "old masters" like Henry Cowell, Wallingford Riegger and Carl Ruggles to brilliant younger men like Halsey Stevens, Peter Mennin and Alan Hovhaness.

Carl Ruggles, who together with Wallingford Riegger and the late Charles Ives is one of the towering grand old men of 20th century American music, has at long last achieved representation on long playing records with *Portals*, "Lilacs" from *Men and Mountains* (both scored for strings) as well as *Evocations* for piano. The immense structural and expressive power of Ruggles' dissonant and linear textures makes one long for recording of his *Organum* and *Sun Treader* for full orchestra. Charles

Ives has yet to achieve a fully adequate recording of a major orchestra work, though there are passable versions of his Third Symphony (WCFM) and *Three Places in New England* (American Recording Society). A generous grant from one of the major cultural foundations would make possible the recording of Ives' most exciting and representative large orchestral work, *Holidays*, by the Minneapolis Symphony Orchestra under Antal Dorati's direction.

As matters presently stand much of the best American repertoire for orchestra, as well as for chamber combinations and solo instruments, has gained representation on records. There are a few major omissions—not only the Ives *Holidays* but the music of Nicolai Berezhowsky, Roy Harris' Piano Quintet and *When Johnny Comes Marching Home* Overture, William Schuman's Fourth Symphony, Dello Joio's Variations, Chaconne and Finale, Copland's *Statements* and Symphonic Ode, plus Wallingford Riegger's Music for Brass Choir, *Dichotomy* and *Study in Sonority*. These omissions from the recorded repertoire of American music will presumably be rectified in reasonably short order.

There is however, a whole area of American composition that has remained relatively untouched by the record companies—and that is the field of choral music both with orchestra and a cappella. Given a first-rate choral ensemble and instrumental forces recording under good acoustic conditions, there is an untapped gold mine of musical riches by American composers. Samuel Barber's *Prayers of Kierkegaard* (chorus and orchestra) and *A Stop Watch and an Ordnance Map* (male chorus and timpani), William Schuman's *A Free Song* (chorus and orchestra) and *Prelude for Voices* (a cappella), Walter Piston's *Carnival Song* (male chorus and brass), Randall Thompson's *The Peaceable Kingdom* (a cappella): these are some of the top-drawer items by the "big names" that have yet to be recorded—and there is no lack of excellent choral material by dozens of other fine American composers, veterans and newcomers.

It can be said with justice and with thanks to cultural foundations, music publishers and composers' organizations that the American composer is far better represented on discs today than he has ever been in live concert performances. When some of the more glaring repertoire omissions noted above have been repaired, it can then be said that American music will no longer suffer because of lack of means for becoming familiar with it, but rather because of timidity or complacency on the part of performing artists in general and some of our major symphony conductors in particular!

Mr. Hall, Musical Director of the Classics Division, Mercury Record Corp. and Director of the Music Center at the American-Scandinavian Foundation, is also the author of the new *Disc Book* done in collaboration with Abner Ievin and published by Long Player Publications.

The New Festival

(Continued from page 9)

HAUFRECHT

Herbert Haufrecht causes no brows to furrow. His music, almost without exception, is tinged with a kind of joviality and spirit that might well be described as "catchy." Children and adults alike have been gleeful over his *Ferdinand*, *Little Red Hen*, and numerous other musical fancies. He is known mostly through his recordings for children.

Peter Rabbit for Narrator and Orchestra; Gene Kelly, Narrator; Columbia JL-8008.

Strange Lullaby for chorus; Randolph Singers; Concert Hall Record CHC-52 (from a disc entitled *English Madrigals and American Part Songs*).

Walkin' the Road for Band; Leeds Concert Band, Peter Todd, Cond.; Columbia Record ML-4254 (from a disc entitled *Modern Band Festival*).

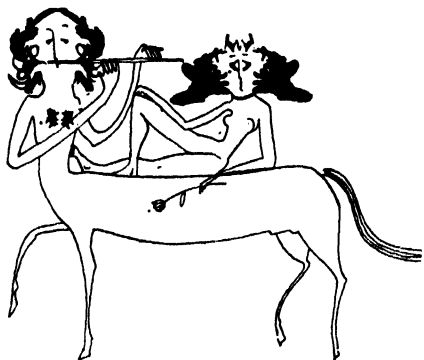
Herbert Haufrecht: studied at Cleveland Institute of Music with Sessions, Quincy Porter and Herbert Elwell; also Juilliard Graduate School with Rubin Goldmark. At present, member of the staff of Broadcast Music, Inc.

HIVELY

The name Wells Hively is new, not only to record collectors, but to many musicians as well. Although he has been heard by more and larger concert audiences than almost any other pianist, his "light" has largely been submerged under the "bushel" of fanfare and publicity given to the highly-culted prima donnas he accompanies. He is at present accompanist to Lily Pons. Hively's *Tres Himnos* have been welcomed enthusiastically by reviewers, conductors, and the public alike.

Hively, as well as record collectors, will love to know that more recordings of Hively are soon to follow.

Of his ideas on composing Hively writes: "Being a conservative and simple-minded person it seems to me



that the course of music flows steadily and profoundly through deep gorges of spirit, thought and feeling, to emerge surely in some traditional musical valley and plain where there is sunlight, clarity and comprehension, blending and commenting upon the mysteries of existence and the sensations of this nebulous life of ours. Often the mind dangerously dominates the heart; often the heart is not able to express itself because of a lack of the command of words. Somewhere in the middle—the traditional, quiet, meditative center of things—is the answer. It should not take a new language, nor a barrage of intellectual devices, nor any moronic simplicity to say with dignity and individuality one's song of praise. Or has it become too old-fashioned at this point in the twentieth century to think aloud so naive a phrase, and imagine it colored with a pulsating nobility, so little a phrase, so poignant with myriad shadings as 'I love you'?"

Tres Himnos for Orchestra; Eastman-Rochester Symphony Orchestra, Howard Hanson, Cond.; Mercury Record MG-40013.

Wells Hively: attended University of California; studied composition with Max d'Ollone at the Paris Conservatoire and counterpoint with Francis de Bourguignon in Brussels. At present, accompanist for Lily Pons, soprano.

HOVHANESS

Few composers have experienced such a sensational acceptance of their music as Alan Hovhaness. Within a matter of a few years he has come to be regarded as one of the most individualistic composers of our time. He has fused in his work various archaic elements, or perhaps I should say, certain essential and primitive elements, of both oriental and occidental backgrounds. He has artfully woven together music reminiscent of Europe's Middle Ages with music from the classical Oriental concepts of the past.

"Those that are clever are not for music, nor music for them," wrote Mr. Hovhaness in a recent statement. "Let them make bridges and bombs. I sing to my fruit trees in my garden. Under the leaves the music is heart-piercing and heaven-piercing.

"There is more mystery in the commonplace than in all the subterfuges—the inventions of wrong notes which hide emptiness (inventions in wrong notes can be very beautiful if they are separated in timbre, intensity, nearness and distance, as in different dimensions or planes of sounds, so that they be not harsh, hard and barbarous, savoring of dull automatic motions of machinery, but soft, mysterious, like a strange wind blowing through strong trees).

"It is sad to know that the most beautiful places are not listened to, are not heard, are not registered in the mind or spirit. They have not been to the places of the soul and heard the music there; they can hear no music, for they do not know where Handel, Mozart, or the Egyp-

tians came from. While ragas and talas are heard, it is most important to know that which is unheard."

Concerto No. 1 for Orchestra (Arevakal); Eastman-Rochester Symphony Orchestra, Howard Hanson, Cond.; Mercury Record 40005.

The Flowering Peach (Incidental Music); Chamber Ensemble, Alan Hovhaness, Cond.; MGM Record E-3164.

Is There Survival; Chamber Ensemble, Alan Hovhaness, Cond.; MGM Record E-3164.

Khaldis (concerto for piano, 4 trumpets and percussion); William Masselos (piano), with Chamber Ensemble, Izler Solomon, Cond.; MGM Record E-3160.

Lousadzak (Dawn of Light); (concerto for piano and strings); Maro Ajemian (piano), Chamber Ensemble, Alan Hovhaness, Cond.; Dial Record 6.

Orbit No. 1; Chamber Ensemble, Alan Hovhaness Cond.; MGM Record E-3164.

Piano Pieces: Pastoral No. 1, Fantasy on an Ossetin Tune, Jhala, Orbit No. 2, Hymn to a Celestial Musician; Achtamar; William Masselos, Piano; MGM Record E-3160.

Quartet for Flute, Oboe, 'Cello and Harpsicord; The Harpsicord Quartet; New Editions Record 3.

Shatakh for Violin and Piano; Anahid Ajemian, Violin and Maro Ajemian, Piano; Dial Record 6.

Tzaikerk (Evening Song); Chamber Ensemble, Alan Hovhaness, Cond.; Dial Record 6.

Alan Hovhaness: received National Institute of Arts and Letters Award, 1951. Until 1951 taught at Boston Conservatory. A prolific composer, Hovhaness has eschewed his early works (influenced by his admiration for Sibelius.)

IVES

Recently, Henry and Sidney Cowell contributed the first full-length book on the man and his music, *Charles Ives and His Music*, Oxford University Press, 1955. He has had his champions for over half a century. It is somewhat embarrassing to admit that Americans have waited so long to give him proper recognition. One of the first to recognize him was Olin Downes who wrote, after hearing two movements of his Fourth Symphony, "There are ineptitudes, incongruities. The thing is an extraordinary hodgepodge, but something that lives and that vibrates with conviction is there. It is not possible to laugh this piece out of countenance . . . There is something in this music: real vitality, real naivete and a superb self-respect . . . There is 'kick' in the piece . . ."

Four Pieces for Orchestra: Central Park in the Dark, Hallowe'en, Over the Pavements, The Unanswered Question (not grouped by Ives as a unit); Polymusic

Chamber Orchestra, Vladimir Cherniavsky, Cond.; Polymusic Record 1001.

Quartet No. 2; Walden String Quartet; Period Record SPLP-501.

A Set of Pieces for Piano and Orchestra (Ives title: Set for theater or Chamber Orchestra, or Theater Orchestra Set): In the Cage, In the Inn and In the Night; Stell Anderson, Piano; Vienna State Opera Orchestra, Jonathan Sternberg, Cond.; Oceanic Record 31.

Sixty-Seventh Psalm; Hamline Singers, Robert Holiday, Cond.; New Records NRLP-305 (from a disc entitled *Program of Great Choral Music*).

Sonata No. 1 for Piano; William Masselos, Piano; Columbia ML-4490.

Sonata No. 2 for Piano (Concord Mass.); John Kirkpatrick, Piano; Columbia ML-4250.

Sonata No. 1 for Violin and Piano; Joan Field, violin and Leopold Mittman, piano; Lyrichord Record LL-17.

Sonata No. 2 for Violin and Piano; Elliott Magaziner, violin and Frank Glazer, piano; Polymusic Record 1001. *Also:* Patricia Travers, violin and Otto Herz, piano; Columbia ML-2169.

Sonata No. 3 for Violin and Piano; Joan Field, violin and Leopold Mittman, piano; Lyrichord Record LL-17.

Songs; Jacqueline Greissle, soprano and Josef Wolman, piano; SPA Records 9.

Twenty-Four Songs; Helen Boatwright, soprano and John Kirkpatrick, piano; Overtone Records 7.

Symphony No. 2; Vienna Philharmonic Orchestra, F. Charles Adler, Cond.; SPA Records 39.

Symphony No. 3; National Gallery Orchestra, Richard Bales, Cond.; WCFM Records 1. *Also:* Baltimore Chamber Orchestra, Reginald Stewart, Cond.; Vanguard Records (to be released).

Three Places in New England; American Recording Society Orchestra, Walter Hendl, Cond.; ARS 116.

Trio—Largo for Violin, Piano, Clarinet; Elliott Magaziner, violin, Frank Glazer, piano and David Weber, clarinet; Polymusic Record 1001.

Charles E. Ives, son of Union Army bandleader. Absorbed the tradition and culture of New England, and the philosophies of the great Concord thinkers was before him at all times. Educated at Yale and studied composition with Horatio Parker. Launched an insurance agency (Ives & Myrick) from which he resigned late in life. Died, 19 May 1954.

KAY

Time Magazine, March 8, 1954 included an article entitled "Return of Ulysses" from which we quote:

With eleven cash prizes for musical composition to his credit, e.g., two Rosenwald fellowships, two fellow-

ships at the American Academy in Rome, 37-year-old Negro Composer Ulysses Kay is among the most steadily rewarded of contemporary U. S. composers. Last week he came in for a special honor: he was invited back to his native Tucson, Ariz. (pop. 48,774) to conduct the Tucson Symphony in his own symphonic score, *Of New Horizons*.

"Music-minded Tucson, which turned out 2,400 strong, liked what it heard. Composer Kay is modern, as befits a one-time student of Composer Paul Hindemith—but modern in thoroughly listenable fashion, as befits a man who has played saxophone and piccolo in a Navy band and has written a successful film score (for *The Quiet One*). *Of New Horizons* started and ended with plenty of brass, but in the middle of it made appealing use of melodic interweavings in the strings. And though Composer Kay's melody kept getting interrupted by conflicting ideas, it also kept coming back. When the nine-minute work was over, the crowd gave the home-town composer the biggest hand of the evening.

"The son of an Arizona barber, Ulysses Kay left Tucson in 1938 with a degree from the University of Arizona and a strong urge toward music and composition. There was time for an M.A. at Rochester's Eastman School and advanced study at Tanglewood and Yale before Pearl Harbor. Then came the Navy and the hitch in the band. Finally, along with more study at Columbia on the G.I. Bill, came the succession of prizes and (since last year) a full-time job as editorial adviser in the Manhattan offices of Broadcast Music, Inc. (BMI). His trip to Tucson was his first visit in more than 15 years."

Come Away, Come Away Death; de Paur Infantry Chorus, Leonard de Paur, Cond.; Columbia Records (to be released).

Concerto for Orchestra; Teatro La Fenice Symphony Orchestra, Jonel Perlea, Cond.; Remington Records R-199-173.

Round Dance and Polka; Orchestra, Tutti Camarata, Cond.; Decca Records (to be released).

Serenade for Orchestra; Louisville Orchestra, Robert Whitney, Cond.; Louisville Orchestra Commissioning Series, LOU-545-8.

Ulysses Kay, studied with Bernard Rogers, Hanson and Hindemith. Awarded Alice M. Ditson Fellowship, Gershwin Prize, Julius Rosenwald Fellowship and a grant from the American Academy of Arts and Letters. Recently returned from American Academy in Rome; at present, member of the staff of Broadcast Music, Inc.

KELLER

Eastman-trained, Homer Keller easily takes his place among the fine composers nurtured by the great Rochester institution. Displaying the same penchant for solidly crafted music, lucid and genial, as do other composers from the Eastman School, Keller bears a family resemblance

to his mentors, particularly Bernard Rogers and Howard Hanson. Nevertheless he has a distinctive style of his own, as shown in one of the most popular of his works, the *Serenade for Clarinet and Strings*, first recorded on 78 RPM's and re-recorded for LP's.

Serenade for Clarinet and Strings; William Osseck, Clarinet and Eastman-Rochester Symphony Orchestra, Howard Hanson, Cond.; Mercury Record MG-40003.

Homer Keller, studied at Eastman School of Music with Rogers and Hanson. Faculty member of Fort Hays Kansas State College, 1938-41. He later taught at the Music School of Indiana University. At present, he resides at Santa Paula, California.

KERR

Harrison Kerr has been active in promoting his fellow composers for years. Not only have composers benefited by his activities, but artists in other fields as well; for Kerr was editor of *Trend*, a magazine of contemporary arts. He has lectured around the world and, after the war arranged concerts of contemporary American music in Austria, Germany, Korea and Japan. One critic, in reviewing Kerr's *Concerto for Violin*, found the composer the possessor of "a fully contemporary style with a high degree of unity, intellectual power and effective melody." Kerr feels that every musical *ism* when exaggerated as an *ism* "only weakens rather than strengthens a composer's creative personality . . . Following the dictates of a group of self-styled 'avant-garde' enthusiasts may easily bring on musical myopia. Being stylish, whatever the origin of the fashion, never produced a significant work of art . . . To yield to the pressure of surrounding opinion is to forfeit your honesty as a composer . . ."

Trio for Violin, Violoncello and Piano; University of Oklahoma Trio; University Recordings.

Overture, Aria and Finale for Violoncello and Piano; Remington Records (to be released).

Harrison Kerr, studied with Boulanger and Isidor Phillip; later taught music in Cleveland and at Greenbrier College, West Virginia. Has written many articles on contemporary arts; and attended Unesco meeting in Paris as rapporteur, at the request of the State Department. At present, Kerr is Dean, College of Fine Arts, University of Oklahoma.

KOHS

One of the brightest young composers of the West Coast is Ellis B. Kohs. The word "bright" is particularly applicable, for he infuses into his music an energy and positiveness that have impressed critics and audiences alike. Kohs is certainly one of the composers to watch.

On the problem of present-day composition Kohs writes: "Ways and means must be sought, continually, to revive the element of courtship between composer and audience. The great composer must make love to the ear of his imagined listener, if he would win that listener's

heart. No parade of intellect or declaration of high moral purpose can serve as a substitute. The listener, for his part, must "play the field," not content to idolize the accepted hero whose battle is already won, but be eager to discover new ideas, thoughts and expressions, whose novelty is thoroughly compatible with intelligibility of communication."

Concerto for Viola and String Nonet; Ferenc Molnar, Viola and members of San Francisco Symphony Orchestra; Music Library Records MLR 7004. Also: Ferenc Molnar, Viola and String Ensemble; Columbia Record ML-4492.

Symphony No. 1; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Ellis B. Kohs, studied at University of Chicago, Juilliard and Harvard. Received Ditson Award, 1946, and BMI award for *Legend* for Oboe and strings. His teaching assignments include College of the Pacific, Stockton, Calif., Kansas City Conservatory of Music and Wesleyan University 1946-48. He is at present on the faculty of U.C.L.A.

LEACH

Far too little is known of the music of Rowland Leach, especially on the East Coast. Yale-trained, a student of Horatio Parker and David Stanley Smith, Leach has followed the life of "compleat" musician and all-around artist for many years, especially in the Midwest and Far West: he has been teacher, Director of the Music School at the University of the Redlands, lecturer on music and art, conductor of opera, orchestra and chorus, and amateur painter with shows in Los Angeles, Redlands and Chicago. The recording of one of his organ works should stimulate interest in the works of this composer.

Chollas Dance For You; Richard Ellsasser, Organ; MGM Records E-3005 (from disc entitled *A Richard Ellsasser Concert*).

Rowland Leach, studied with Horatio Parker and David Stanley Smith; has taught at DePauw University, 1928-33, and University of the Redlands 1933-48, where he became Director of Music School in 1942. At present, Leach resides in Tucson, Arizona.

LESSARD

Few composers have ever rated a full page in *Vogue* Magazine, but one of them is John Lessard. While this might be considered a dubious honor, it does at least label him a man of style. And he shows himself to be just that in the elegance of his music. Presented in the Museum of Modern Art by Leopold Stokowski and his orchestra, John Lessard's Cantilena for Oboe and Strings was regarded as "an amusing piece . . . music that is humorous and in form astonishingly well knit. The scrap of a theme intoned from time to time by the oboe is wittily extended, tossed about, turned inside out or upside down in amusing ways." A meticulous workman, Lessard is building a

repertory of songs and other works of sensitivity and quality—not in the grand manner, but mostly in a smaller frame.

Toccata in Four Movements; Sylvia Marlowe, Harpsichord; New Editions Records 3.

John Lessard, studied at Ecole Normale de Musique in Paris, the Longy School of Music, and with Nadia Boulanger. Awarded the Alice Ditson Fellowship, 1945-46, and the John Simon Guggenheim Fellowship, 1946-47. Recently returned from Italy, Lessard at present resides on Long Island.

LOCKWOOD

Few composers today can turn out a song or chorus with the artistry of Normand Lockwood. Some are like vintage wines; but choruses and songs are not the only works in which Lockwood has exhibited mastery. His concerto for Organ and Brasses is one of the most successful works in this medium, and he achieves at moments the shining quality which one finds in the best works of Gabrieli. Listen to a work by Gabrieli and one by Lockwood and you will know what I mean. Fluent, rhythmical, free-flowing melodies spill out in an abundance that can be found only where natural talent is similarly abundant. With such capacity Lockwood is most highly endowed.

He writes:

"In all media in which I have been composing I have been making an increasing effort to write music which it seems to me the memory will retain, once it has made its impression through the aural and motor senses. This concerns me more than adhering to one or another acknowledged system of tone relations or structural design, or to any formalized concepts. Another way of putting it, I try chiefly to write in such a way, and with a degree of clarity, that what is played, sung, and heard will "stick"—at least in my own memory, and not solely through my ability (or absence of it) to find logic (or absence of it) in what appears to the eye on the printed page."

Concerto for Organ and Brasses; Marilyn Mason, Organ and Chamber Ensemble, Thor Johnson, Cond.; Remington Records R-199-173.

***Quiet Design* for Organ; Marilyn Mason, Organ; Remington Records R-199-173.**

Normand Lockwood, studied with Ottorino Respighi and Nadia Boulanger. Fellow of American Academy in Rome; Guggenheim Fellowship, 1942-43 and 1943-44; award in composition from National Institute of Arts and Letters. Lockwood has been composing in the Southwest the past two years and lived in New York the ten years prior to that.

LORA

The songs of Antonio Lora have many admirers, myself among them, but his larger works have still to receive their critical due: his sonatas, symphony and opera. For that reason, the recent recording of his Piano Con-

certo is doubly welcome. The *Musical Courier*, reviewing Lora's Sonata for Violin and Piano, called it "a masterpiece," and the *Musical Leader* found that "Mr. Lora's songs show the real Italian gift of melody." When asked for a musical credo, Mr. Lora wrote in part, "Every generation of composers has been influenced by some great trail blazer, but ultimately the composer who has an individuality of his own will succeed in creating works of outstanding merit without having recourse to the employment of an idiom which is alien to his true nature and aesthetic sense."

Concerto for Piano and Orchestra; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Antonio Lora, studied with Alberto Jonas, Rubin Goldmark and Albert Stoessel. Taught at Juilliard Graduate School, 1931-36 and Ohio State University 1946-48. He was European correspondent with *Musical Courier*, 1937-39. At present Lora resides in New York.

LUENING

Otto Luening is like a mythical character who at some point in his life begins to grow younger. After having established his reputation as a solid and perhaps even academic composer he has suddenly burst forth to produce with Vladimir Ussachevsky some of the most avant-garde music of our time. He has expanded his musical interest toward the field of electronics, producing music made of tape-recorded sounds quite unlike any music that has preceded it.

But this is only one side of Otto Luening's varied musical interests. He has in the past written music based on early American hymnody that sings with an authentic and deeply moving American sound, such as his *Prelude on a Hymn Tune by William Billings*. He has also been able to write music in a sort of steamboat-Gothic fashion, as he does in the last movement of his Louisville Concerto. It is like a hybrid of Mark Twain and Donizetti.

He has truly earned the reputation of being one of the finest colleagues of all American composers. Few others have so unselfishly done so much.

Not given to windy generalities, Luening supplied the following remarks when asked to give his impressions of certain aspects of the contemporary musical scene:

"A great deal of nonsense about a mystical aesthetic which people like to hint at but none can define is being written. Formerly an enlightened minority could develop aesthetic laws for a few hundred thousand people. Now millions of people react to music, even of the concert, operatic, and other so-called 'unpopular' varieties. But before individuals in the mass audience can make up their minds about things musical, a great number of contemporary compositions must be made available to them. We have ways and means to accomplish this, but with few exceptions manufacturing and merchandising

of contemporary music have about them the odor of horse and buggy days. General Motors or General Electric run their industries with due regard for the departments of research and development. In the music business the quick turn-over is supreme and the speculative short term of the popular song completely dominates those rare instances of long term planning which awaken feeble hopes from time to time. It is alleged by some that 'serious' music and contemporary music do not pay and that contemporary music is out of step. All past music was once contemporary and I venture the opinion that over the long haul tens of thousands of composers and hundreds of thousands of single works have become and are brilliantly successful financially—in effect, often million dollar concerns.

"This may sound like a far cry from the world of aesthetics, but only if we make the works of our composers readily and easily accessible will people be in a position to decide whether they do or do not like them. If we develop a program which serves the best taste of the public and at the same time gives the serious composer a right to a living, the richest country in the world will compare favorably in this field with its friends and enemies abroad."

Andante and Variations for Violin and Piano; Remington Records (to be released).

***Fantasy in Space* for flute on tape recorder; Innovations Record 1.**

***Incantation* (with Vladimir Ussachevsky); Innovations Record 1.**

Invention for flute on tape recorder; Innovations Record 1.

***Kentucky Derby Rondo*; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).**

***Low Speed* for flute on tape recorder; Innovations Record 1.**

***Prelude to a Hymn Tune by William Billings*; American Recording Society Orchestra, Dean Dixon, Cond.; ARS 8.**

***Rhapsodic Variations for Tape Recorder and Orchestra* (with Vladimir Ussachevsky); Louisville Orchestra, Robert Whitney, Cond.; Louisville Orchestra Commissioning Series Record LOU-545-5.**

***Symphonic Fantasia No. 1*; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).**

***Two Symphonic Interludes*; American Recording Society Orchestra, Dean Dixon, Cond.; ARS 8.**

Otto Luening, studied at State Academy in Munich, also the Municipal Conservatory in Zurich. Studied privately with Busoni. He was awarded a Guggenheim Fellowship, 1930-32 and the David Bispham Medal for American Opera, 1933. He is at present Professor of Music, Columbia University.

McBRIDE

This gets down to a personal level. I, like a lot of other Middle-Westerners, used to chant a song called *The Worms Crawl In, the Worms Crawl Out*. This well-known tune is the same one used for the old Laurel and Hardy movies; but until Robert McBride dignified it as a composition few realized how catchy it was. On this "well-known tune," Robert McBride built a fugato and rode to a special kind of fame: pop concerts, radio broadcasts and records all paid homage to Mr. McBride and his fuguing treatment of the little ditty. In a similar vein McBride has proceeded to compose works that are bright, joyous and, if one may use the word in a complimentary fashion, works that are commercial. In a similar vein he has written a piece called the *Pumpkin Eater's Little Fugue* which is really not a fugue at all and has precious little to do with pumpkins. Two themes are the basis of this pleasant little ditty. They are *Peter, Peter, Pumpkin Eater* and *I Love Coffee, I Love Tea*. This kind of thematic material is a bit of an index to the music of Bob McBride. It is joyous, light and at times highly amusing. Not even Martha Graham and her occasional tendency toward gloom could dampen the McBride touch, for his Graham ballet, *Punch and Judy*, like the rest of his works, has a four-square, healthy American quality.

Pumpkin Eater's Little Fugue; Camarata and his Orchestra; London Records (to be released).

Punch and Judy; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Quintet for Oboe and Strings; Schuster, Oboe and Classic String Quartet; Classics Editions 1030.

Variety Day, Concerto for Violin and Orchestra; Maurice Wilk, violin and American Recording Society Orchestra, Walter Hendl, Cond.; ARS 116.

Workout for orchestra; Camarata and his Orchestra; London Records (to be released).

Robert McBride, received two music degrees at the University of Arizona. Awarded Guggenheim Fellowship, 1937-38; American Academy of Arts and Letters and National Institute of Arts and Letters, 1942 (\$1000 Award for "creating a new idiom in native American music"). He is associated with Jack Shaindlin, music director for Fox-Movietone, Universal and Columbia pictures in the East.

McPHEE

To the literati Colin McPhee is well known for his superb *A House in Bali* and its sequel *A Club of Small Men*; to balletomanes and musicians he is known for his Bali-inspired *Tabuh-Tabuhan* which is scheduled for recording by Howard Hanson and the Eastman Rochester Symphony with Mercury.

About his work, McPhee has stated: "I have never been interested in experimentation or abstruse methods. I have always felt that musical expression, like good prose, increases in eloquence as the composer, through long training and the widest possible musical experience,

attains a personal and deceptively simple style. I am a conservative, inasmuch as I believe that sound, well-balanced structure, rhythmic and metric vitality, and carefully planned continuity are the main factors which prevent a musical work from deterioration with age, provided the musical material itself is stated in terms of fresh and interesting resonance. I learned much about this during my years in Bali and Java, where traditional musical forms, combined with the sensuous orchestration of the *gamelan*, form the basis for a musical art which even now continues to enchant men, women and children in every walk of life."

Concerto for Piano with Wind Octette Accompaniment; Grant Johannesen, Piano and Chamber Ensemble, Carlos Surinach, Cond.; Columbia Records (to be released).

Colin McPhee, born in Canada, studied with Strube (Baltimore), Le Flem (Paris) and Varèse (New York). During the 1930's he spent most of his time in Bali, studying the music of Bali and Java, subsequently publishing monographs in Java on music, including articles about the puppet-shows on Bali. At present McPhee resides in New York.

MOURANT

Whether you know it or not you have heard an enormous amount of music from the pen of Walter Mourant. As an arranger he has colored, changed and developed many popular tunes and added immensely to their achieving popularity. What Walter Mourant has done in the field of arranging should be considered fully as important as that which many composers have done in the development of the variation form. While the word "slick" may be considered too commercial an adjective in some quarters, it does apply to Mourant in a sense—in the very best sense; for he is able to treat music in a way teen-agers would describe as "smooth." To dignify this adjective we might say that Mourant's music is sensuous, rich and suave. We might also observe that it is bound for inevitable popularity, which must please every record manufacturer. Mourant has observed, concerning commercialism in music:

"Even though the deadly inertia of strictly commercial writing has long been apparent to me, I still believe that a genuine rapport between the composer and the audience (not only the 'concert-going' kind) must be made, without compromise on the part of the composer, before our own musical art can thrive. In this context, I believe the general public has been underestimated—the flood of odorous (and odious) commercialism in music is not the result of popular taste, but rather a device to overwhelm a captive audience, which a radio and TV audience necessarily is. The resulting recalcitrant attitude of the average present-day composer (with an opposite attitude in the other arts) towards the general public is an empty battle, with a 'so's your old man' attitude on either side."

Air and Scherzo for Oboe, Strings and Harp; Cama-

rata and his Orchestra; London Records (to be released).

Blue Haze; Reginald Kell, Clarinet, with Camarata and his Orchestra; Decca Records DL-7550.

Ecstasy; Reginald Kell, Clarinet, with Camarata and his Orchestra; Decca Records DL-7550.

The Pied Piper; Reginald Kell, Clarinet, with Camarata and his Orchestra; Decca Records DL-7550.

Sleepy Hollow (Suite in three movements for Strings and Harp); Camarata and his Orchestra; London Records (to be released).

Valley of the Moon for string orchestra; Camarata and his Orchestra; London Records (to be released).

Walter Mourant, studied at Eastman and Juilliard. He has been professionally associated with Raymond Scott. His works have been widely performed all over the country. Mourant resides at present on Long Island.

PINKHAM

Daniel Pinkham (of the Lydia clan) has achieved recognition as a harpsichordist, pianist, conductor and composer. He has a number of rare qualities which include not only highly developed musical capacities, but a rare sense of humor as well. At moments, Pinkham tinges American music with qualities usually associated with the French school. His is not a problematical art: It is untouched by the elements of the Viennese school or by any of the self-conscious experimental tendencies that one might imagine would preoccupy him. His only tangency to the Boston tradition is an innate sense of classicism without the "neo" attributes. He is naturally gifted. He has not inflicted on his music any of the emotional complexities that have colored other music. There is something bright and shining about "Danny" Pinkham; and while he may never be a formidable personality in the world of music, he should become one of the most pleasant, agreeable, entirely enjoyed composers of the lot. Don't misunderstand—he is not a "small-time" composer. His is a real natural talent. He is positively top-notch!

Concertante for Violin and Harpsichord Soli, Strings and Celesta; Robert Brink, Violin, Claude Jean Chiasson, Harpsichord, Edward Low, Celesta; MGM String Orchestra, Isler Solomon, Cond.; MGM Records (to be released).

Daniel Pinkham has gained prominence as conductor, harpsichordist and composer. He has toured the U. S. and Europe with Robert Brink, violinist; and his recording of scenes from Purcell's *Faerie Queen* for Allegro Records has gained well-deserved critical praise. At present, Pinkham resides in Cambridge, Mass.

PORTER

Quincy Porter has won eminence as a composer in nearly every field and his Pulitzer kudo is well deserved. (Porter was awarded the 1954 Pulitzer Prize for Music for his Concerto-Concertante for two pianos and orchestra).

When Porter's *Dance in Three-Time* was performed at a Ravinia Park concert in Chicago, Glenn Dillard Gunn of the *Chicago Herald & Examiner* found it "... a lovely, imaginative restrained modern piece that made a delightful impression on every experienced music lover. It is wistful, vagrant music that discovers some untraveled paths to the heart and the senses and adds, at all times, a hidden cerebral interest that constantly evades the analytical impulse it stimulates."

Concerto for Viola and Orchestra; Paul Angerer, Viola; American Recording Society Orchestra, Max Schoenherr, Cond.; ARS 36.

Music for Strings; MGM String Orchestra, Isler Solomon, Cond.; MGM Records E-3117 (from disc entitled *Contemporary American Music for String Orchestra*.)

Poem and Dance; Eastman-Rochester Symphony Orchestra, Howard Hanson, Cond.; Mercury Records MG-40013.

Quincy Porter, Studied at Yale, Schola Cantorum under Vincent d'Indy (Paris, 1920) and with Ernest Bloch in New York and Cleveland (1921-24). Awarded Guggenheim Fellowships 1929-31; Honorary Doctor of Music, University of Rochester, 1944. Porter has taught at Vassar and was Dean of New England Conservatory of Music. At present he is on the faculty at Yale University.

RIEGGER

There are many adjectives for Wallingford Riegger. Some would call him the Dean of American composers. Some of his earlier critics were less kind. It is almost historic now to recall the fact that once in Berlin a critic said of his *Dichotomy*: "It sounded as though a pack of rats were being slowly tortured to death, while from time to time a dying cow emitted mournful groans."

He is regarded today as one of the significant composers of our time, and this estimate is upheld by musicians in Europe as well as America. Knowing Riegger, the man and his music, presents a certain enigma. His sly humor is both so disarming and so deceptive that one can quickly be led astray. He has argued many points too many times to bother about them again, and only at rare moments will Riegger express anything of what has really tenanted his mind. He has reserved this for his music. But he does say: "The romanticism of the last century . . . would be anachronistic in our time. Today, in all the arts . . . one can see a tendency to face reality, whether in a negative or a positive way . . . In the realm of pure music, the increasing use of dissonance, when not a personal expression of rebellion, is a reflection of the state of the world in which we find ourselves."

New Dance; Eastman-Rochester Symphony Orchestra, Howard Hanson, Cond.; Mercury Records MG-40005.

String Quartet No. 2; New Music String Quartet; Columbia Records ML-4494.

Symphony No. 3; Eastman-Rochester Symphony Or-

chestra, Howard Hanson, Cond.; Columbia Records ML-4902.

Variations for Piano and Orchestra; Benjamin Owen, Piano, Louisville Orchestra, Robert Whitney, Cond.; Louisville Orchestra Commissioning Series LOU-545-3.

Woodwind Quintet; New Art Woodwind Quintet; Classics Edition CE 2003. (from a 2-disc album entitled *An American Woodwind Symposium*).

Wallingford Riegger, graduate of the Institute of Musical Art, studied composition with Goetschius; later counterpoint at Berlin Hochschule and was a pupil of Edgar Stillman-Kelley. Awarded Paderewski Prize, 1921, Coolidge Prize, 1924, League of Composers commission, 1945 and Alice M. Ditson commission, 1947. Riegger, now residing in New York, has been performed by all the major orchestras of the world.

RUDHYAR

Dane Rudhyar has been an international figure in music since the teen years of this century. Active not only in music, Rudhyar has left his mark in the fields of philosophy, painting and psychology as well. Many of his works, by their titles and organizing principles, show his deep interest and study in mysticism and the philosophies of the Orient (*The Surge of Fire*, *Paeon to the Great Thunder* and *Cosmophony*). Mr. Rudhyar writes, "Since I began composing (Paris, 1912) my aim has been to release through tones the power of the experience of living in a society struggling tragically toward rebirth and a new basis for all-human integration. I never felt the urge to perpetuate the forms and traditions of a culture which I saw disintegrating before I was twenty. Ours is not a cultural period; we are in a crisis of world-transition. And I believe that the center of the crisis is the individual. Thus I have sought to arouse in individuals experiences of self-transformation, of 'catharsis' if necessary, by the impact of tones which stir and release power, intense feeling, the urge to be creative."

Sinfonietta; RIAS Symphony Orchestra, Jonel Perlea, Cond.; Remington Records R-199-188.

Dane Rudhyar, studied at Paris Conservatoire and privately, came to America and was represented on the first modern music program given by the International Composers' Guild. He has received a Bachelor of Philosophy and was musical director of *The Pilgrimage Play*, Hollywood, California. He is the author of many books and hundreds of articles. Rudhyar at present resides in California.

SCOTT

If anyone were asked to establish a trinity of American folksingers, he would name without question John Jacob Niles, Burl Ives and Tom Scott. Niles deserves eternal fame as the author of that great melody *I Wonder as I Wander*. Burl Ives may be remembered—now that he is starring in *Cat on a Hot Tin Roof*—as an actor, while Tom Scott may well be remembered by future generations as a symphonic composer. Scott's evolution from

folksinger to symphonist is healthy indeed. The essential element of music, the basic concept of melody and expression, permeate his work and align it with much of the great music of the past. He has fused successfully elements of a vernacular tradition with the traditions of great symphonic development; he has retained, while writing music of a highly developed nature, a basic affinity for melody which characterizes all of his work. "Here is music truly indigenous to the American soil," Leopold Stokowski has said of his work; and in the *New York Times* John Briggs wrote: "Mr. Scott is a serious musician. He does not insult his hearers' intelligence with trivia, or write musical dadaism merely for the sake of weird sound. One senses in his music the working of a bold and original mind that is not afraid to run counter to the dictates of current musical fashion."

Binonie Variations; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Hornpipe and Chantey; Vienna Symphony Orchestra, F. Charles Adler, Cond.; CRI Records (to be released).

Sea Shanties; Leonard Warren, baritone, chorus and orchestra, Maurice Levine, Cond.; RCA Victor Records LM-1168.

Sing of America; Tom Scott, baritone and guitar; Coral Records 56056.

Sing For Your Supper; Tom Scott, baritone and small ensemble; Mercury Records (to be released).

Soldier Songs; Tom Scott, baritone and small ensemble; Mercury Records (to be released).

Sophocles, the Hyena (words: Jim Moran); Vienna Symphony Orchestra, F. Charles Adler, Cond.; Unicorn Records (to be released).

Tom Scott, attended the University of Kentucky and Louisville Conservatory of Music; studied composition privately with Harrison Kerr. One of America's foremost folksingers, Scott was also staff arranger for Fred Waring's Pennsylvanians; and has also had his own series of programs on various broadcasting networks. He has written some of the finest TV-background music extant.

STEIN

Leon Stein is a craftsman par excellence. He has an unusual sense of the flavor of music and never becomes lost in technical preoccupations. Would it sound like a commercial to say that he is probably a magnificent teacher? If so, well, there it is—for one of his pupils has recently set out on a rather sensational career of prize-winning. He is young Donald Jenni, who has now become a member of ACA. Stein writes:

"The fact that it must necessarily communicate in words constitutes one of the serious problems of music criticism. In addition, in all periods, a certain proportion of critics have found it difficult to correctly evaluate

Music in the Mountains

by CAROL TRUAX

TANGLEWOOD

Happy Twist: Tax Return Faces Music

ASPEN, Colorado, is now established as a most important center for arts and ideas. Here one combines a mountain vacation with musical entertainment unmatched anywhere, to my knowledge, in the United States or in Europe. Mr. Walter P. Paepcke, founder and President of the Aspen Institute, opened the cultural activities in 1949 with the Goethe Bicentennial.

The Music Associates of Aspen, Incorporated is a non-profit organization founded in 1954 to maintain the Music Festival and the Aspen Music School. The musical activities this summer are administered by an elected board of artist-faculty members.

In addition to the ten-week music festival of three weekly concerts, the program includes lectures, forums and panel discussions and a most active musical school.

The concerts take place in the fabulous amphitheater in the heart of the Rocky Mountains. The programs, under the direction of Hans Schweiger, conductor of the Kansas City Symphony Orchestra, are devoted to solo music, both vocal and instrumental, chamber, orchestral, and operatic music. There is a public student concert weekly in addition to the thirty regular performances. The programs are interesting and varied, including much music which is seldom heard. A portion of every program is devoted to contemporary works.

Avery Claffin's *Lament for April 15*, being a five-voice madrigal on the sad theme of the income tax, was performed at Tanglewood on August 11th on one of the few programs during the entire summer festival which sponsored any works by ACA composers. "Who must file?" and other well-known excerpts from the federal tax instructions form, when sung during the *Tanglewood on Parade* program, caused a tremendous sensation. Not only was the audience chuckling throughout, but the *New York Times'* Howard Taubman splashed a fantastic review on the front page. The *New York Post* followed suit with a banner headline saying, "Ex-banker Sings a Song of Taxes." *Time Magazine* and *Newsweek*, among the weeklies, covered the unique premiere. The National Association of Public Accountants is considering making this work their theme song!

The Boston Symphony Orchestra at the Tanglewood Festival, which ran from July 4th to August 15th, performed eighteen concerts, featuring Beethoven. The theater concerts presented a Bach-Mozart festival. As always, large crowds came to Lenox, Mass., for the week-ends of the festival.

Southern Regional Composers' Forum

by JOHAN FRANCO

THE 6th Annual Regional Composers' Forum at the University of Alabama took place April 22, 23 and 24, and appeared to this observer better than ever. The general quality of the works performed seemed of a higher calibre than the two previous years I had the privilege of attending.

Most of the participants of the Composers' Forum are members of the Southeastern Composers' League—and among them *Symphony I, 1st Movement, Grave, Allegro Moderato* by a brand new S.C.L. member, Robert Sherman, faculty member of the University of Georgia, was the big surprise. His tormented music has a real message and is skillfully contrived. It is my modest conviction that this composer bears close watching in the future.

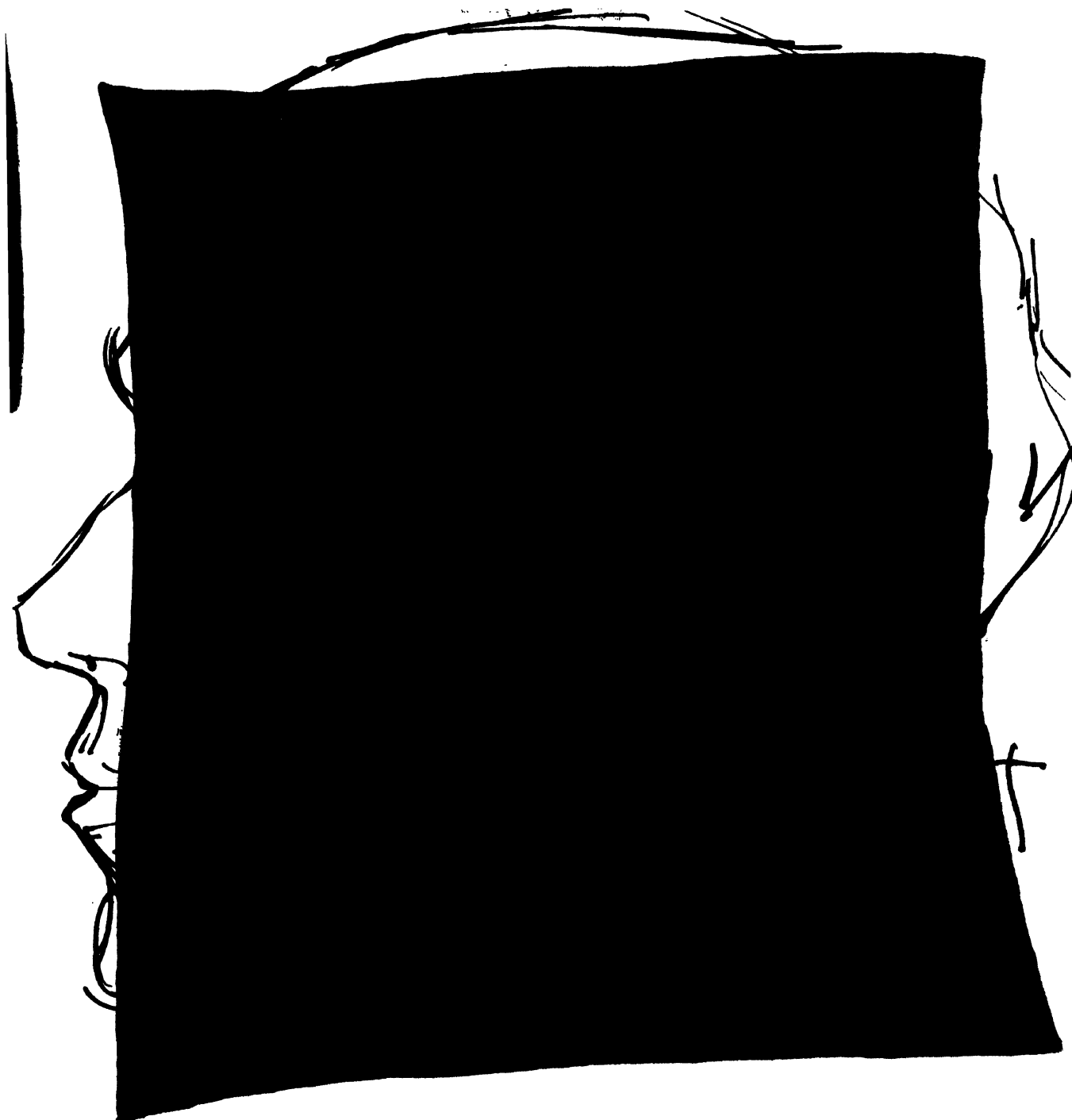
Five *Etudes for Piano and Orchestra* by Hans Barth were among the highlights of the Festival, convincingly presented by youthful Anne Koscielny, pianist. Philip Slates was happily represented by his now familiar "Hom-

age to William Byrd." These two works were ably conducted by Guy Taylor, director of the Nashville Symphony.

Other guest conductors were Arthur Bennett Lipkin of the Birmingham Civic Symphony, Joseph Hawthorne of the Chattanooga Symphony (now slated to head the Toledo Symphony) and Paul C. Wolfe of New York. The last named gave a very able reading of the *Scene de Ballet* by this writer.

Other composers represented on this Forum were David Ward-Steinman (*Evocations*), Parks Grant (*Instrumental Motet*), Cyrus Daniel (*Nocturne*), Maxine Hurt (*Overture*), Donald Wiley (*Floor Show*), Kenneth Klaus (*The Alamo by Night*), Alice Hunt (*Symphony I*), William Presser (*2 White Spirituals*) and Robert Cantrick (*Divertimento for Piano and Small Orchestra*—in which the unrewarding solo part was devotedly rendered by pianist Roy McAllister.)

BULLETIN



COMPOSERS RECORDINGS, INC.

•
Just Released!

LAMENT FOR APRIL 15 AND OTHER MODERN AMERICAN MADRIGALS

Recorded by **THE RANDOLPH SINGERS**

David Randolph, Conductor

CRI-102

•

FARM JOURNAL

By **DOUGLAS MOORE**

Recorded by

ALFREDO ANTONINI conducting the **Oslo Philharmonic Orchestra**

•

SUITE FOR STRING ORCHESTRA and PRELUDE AND FUGUE

By **MARION BAUER**

For Flute and Strings

Recorded by

F. CHARLES ADLER and the **Vienna Orchestra**

CRI-101

•
COMPOSERS RECORDINGS, INC.

250 West 57th Street, New York 19, N. Y.

• Circle 6-2496

VOLUME V
NUMBER 2
1955

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

PAGE

ABOUT BEN WEBER	<i>Frank O'Hara</i>	3
CATALOG OF COMPOSITIONS: BEN WEBER		5
I HEAR YA TALKIN'	<i>Ulysses Kay</i>	9
THE CRITICK CRITICIZ'D	<i>Lawrence Morton</i>	10
WINNER OF THE PRIX RADIO ITALIANO: HENRY BRANT		11
A "DON'T BUY AMERICAN" ART.....	<i>Paul Henry Lang</i>	12
COLLABORATIONS IN MUSIC	<i>James Ringo</i>	13
AN AMERICAN COMPOSER IN SPAIN.....	<i>Wells Hively</i>	15
CONCERT HALL		18



American Composers Alliance

250 West 57th St., New York 19, N. Y.

Officers:

ROBERT WARD, *President*

HENRY COWELL, *Vice-President*

HUGO WEISGALL, *Second Vice-President*

ULYSSES KAY, *Secretary*

AVERY CLAFLIN, *Treasurer*

LOCKREM JOHNSON, *Assistant Treasurer*

OLIVER DANIEL, *Consultant*

CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON

ARTHUR BERGER

ELLIOTT CARTER

RICHARD DONOVAN

MIRIAM GIDEON

P. GLANVILLE-HICKS

ROGER GOEB

OTTO LUENING

WALLINGFORD RIEGGER

Editorial Committee:

GORDON W. BINKERD

MIRIAM GIDEON

P. GLANVILLE-HICKS

HERBERT HAUFRECHT

VLADIMIR USSACHEVSKY

HUGO WEISGALL

FRANK WIGGLESWORTH

Bulletin Editor: OLIVER DANIEL

Associate Editors: PATRICIA JACK

JAMES RINGO

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Edward Ballantine
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow

*Marion Bauer
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Carl Buchman
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Hugo Davise
Robert Mills Delaney
Richard Donovan
Eric Dressel
Robert Erikson
Vivian Fine
Irwin Fischer
George Foote
Johan Franco
Florence Galajikian
*Paolo Gallico
Edwin Gerschefski
Miriam Gideon
P. Glanville-Hicks

Roger Goeb
Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyring
Lou Harrison
Herbert Haufrecht
Irwin Heilner
George Henry
Ethel Glenn Hier
Wells Hively
Louis Horst
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenní
Lockrem Johnson
Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Kochler
Ellis B. Kohs
Victor Landau
Beatrice Laufer
Rowland Leach
John Lessard
H. Merrills Lewis
Goddard Lieberman
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Robert McBride
Colin McPhee
Charles Mills
Walter Mourant

Otto Mueller
Robert Nagel
Dika Newlin
N. Lindsay Norden
Willson Osborne
Lee Pattison
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Leonard Ralston
Eda Rapoport
Lewis Raymond
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Elna Sherman
T. Stanley Skinner
Russell Smith
David Stackhouse
Leon Stein
Halsey Stevens
Gerald Strang
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
George Wehner
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Arthur Willman
Joseph Wood

Associate Members: Mrs. Lewis M. Isaacs, Mrs. Charles Ives

*Deceased

About Ben Weber

By FRANK O'HARA

LIKE so many of the most eminent artists of our time, Ben Weber has found an audience for his music slowly and gradually. His sensibility is restricting and his whole approach to the problem of creating art is one of attempting an ever more truthful, and thus more difficult, simplicity. His audience is made up of those who feel an individual response to this sensibility. He has at no time composed in a manner which could be taken up or championed by one of the various groups of musical interests: the Atonalists cannot find him consistently atonal; the use of twelve-tone technique is entirely dependent on his personal needs at the time of writing; and the formal shape his movements often take, far from being based on a feeling for Neoclassicism, is merely the technical (that is, external) simplicity which his complex insights and intentions choose to become as the details merge into the whole. (Willem de Kooning once remarked, "I think I'm painting a picture of two women but it may turn out to be a landscape.") The audience is not considered in this process any more than a given style is, for the creation of art is an integral part of the life function and Weber tries to curb irrelevancies of energy or of talent; while art is done *for* others as well as for oneself, it is not done *to* them, their needs must not be confused with the needs of the artistic process. Or put in another way, Weber's own words, "People who are depending on posterity pretend to themselves that what is important to people they will never know is important to them. This puts off the problem, which is an early one, of deciding upon your talent, not because people like what you do, but because you are a person of discrimination and taste and know what you create."

His attitude in respect to the audience is one rare among contemporary American artists, for whom the desire to please and to be significant and to be felt has always been the great temptation. Weber has somehow, in the midst of our difficult and obscure position as artists in America, found the courage and the strength to adhere to a strict esthetic. He has never permitted his artistic vigilance to relax into any of the interests such relaxation may adopt in our times without general disapprobation: he has not been more than conversationally diverted by



Frank O'Hara, who has had poems published in several "little" magazines, received a Bachelor of Arts degree from Harvard College and a Master of Arts degree from the University of Michigan. A City Winter, and Other Poems was published in 1952 by Tibor de Nagy Gallery Editions; and Mr. O'Hara has published criticism in Art News. He has had one-act verse plays given by The Artists Theater in New York and The Poets Theater in Cambridge, Massachusetts.

the "wholesomeness and inventiveness" of popular forms or the chic of slightly dated ones; the importance which the physical experience of his life has held for the impetus of his music has never led him into anthro-po-musical or exotic atmospheres; nowhere in his work can we find the principle of diversion at its dispersive tasks. He always writes as directly as possible. What he comes up with is a consistently poetic tone in his compositions and a serious emotional comment.

About the act of composing itself Weber has said, in answer to a question on the nature of his introspective process put by Lou Harrison, "Probably the process of introspection which governs most of my personal existence is very closely related to the impulses of perception which prompt me to write music. No more than many composers, and possibly much less than some, do I enjoy the act of composing itself. It seems to me a great and tedious responsibility. Every now and then, however, consistently I might say, I am moved to write music which seems inevitable to me. I do not mean to imply any part-

icular mystic reception, but rather to state that it is necessary for me to write the works that I do in order to accomplish emotional comfort."

Ben Weber's first pieces take their departure from the *Piano Pieces, Opus 19*, of Arnold Schoenberg and works of similar mood and scope by Schoenberg and his disciples. Weber had just left pre-medical studies at the University of Illinois and was in a state of high dissatisfaction; he returned to Chicago, where he studied musical theory at De Paul University and wrote his early pieces, many of them, because of his friendship with the cellist, Seymour Barab, for cello and piano. Before coming to New York in 1945, he prepared twenty-one works because he felt that it would not be the right atmosphere for beginning new works immediately; almost all of these pieces have been given here since. He was able, after his arrival in New York, to continue to spend much of his time and energy exclusively on music and it is interesting to note here that as he has grown more ambitious towards this content, his development has reversed that of the atonal composers he admires: he has moved away from the microform expression which was his first model (Schoenberg's protest against the length and richness of Post-Romantic composers) towards a vocabulary which allows greater extension of thought and passion and more variety of texture and effect. Juan Carlos Paz, writing in *Cabalgata* in 1948, said, "The harmonic language of the composer, begun already in the *Fantasy, Opus 4*, for violin and piano, becomes concrete, little by little, in its density and drive, making easy for him his mastery of the extensive forms; and this without the slightest hint of scholasticism; these forms are solidly based on the imperatives of musical discourse, which evolves in an expressive climate and which searches and obtains its logic outside of preconceived molds, without being imposed on by some acquired dogma or by any foreign or external circumstance."

The originality of Ben Weber's work, then, is not conceptual or technical, but rather emotional and perceptual. In contrast to the technical innovations of John Cage, for instance, or the esthetic iconoclasm of Morton Feldman, whose originality is one of position as well as of sound, Weber's excursions into rareties of sensibility are accomplished by means proceeding from our most recent traditions and applied with his own individual and inimitable taste. His *String Quartet Number 2, Opus 35* has, in certain passages, a delicacy of sensuality not unlike that of some Ravel compositions, yet its unification of sentiment is as total as that in Webern. The *Blake Symphony* is almost Chassidic in its richness and dolor, but its prosody is expressionistic and dramatic; Weber seeks to set the poetic meaning of the text (and in this he resembles Alban Berg), rather than the more formal and more specifically verbal brilliancies which attract Virgil Thomson or Paul Bowles in their vocal music. The *Sonata da Camera, Opus 31*, one of his most moving and

distinctive works, offers a typical Weber duality: based on a tone-row throughout, the three movements individually avail themselves of various formal complexities; the opening *Sarabande's* slow statements are continually interrupted by passionate digressions which occur with sufficient irregularity to avoid any feeling of schematicism; the *Passacaglia-rondo* alternates lyric passages with percussive ones and ends cadentially in two keys; in the *Rondo scherzando* free canonic imitation is frequently used, occasionally with the violin supplying missing tones in the piano's tone-row, and there is a sharp reminiscence of the blues-coda to the first movement—yet with all this intellectual activity inviting appreciation of its own kind, the dramatic high points of the piece have a tense and ambiguous feeling and the broadest lyrical passages retain their obscurity somehow, so that there is at no time "brilliant" or extrovert writing, despite the technical flare. Similarly in the *Serenade* for Harpsichord Quartet the vivacity and wit only make the underlying harmonic poignance the more telling; it is real "might music," the irony of a Harlequin who sings the more beautifully when he feels unheard. As with the *Sonata da Camera*, the effect is one.

Recently he has added two major pieces to the symphonic repertoire. The first, a violin concerto written on invitation for the Convegno Musicale of the International Society for Cultural Freedom held in Rome, May 1954, I know only in the version with piano reduction of the orchestral parts. Even in this reduced score, the amplitude of emotional discourse and the exquisite definition of harmonic intonation is striking. The second piece, *Prelude and Passacaglia, Opus 42*, was commissioned for the Louisville Philharmonic in 1955 and has been performed there five times. To refer back to the de Kooning quotation, the two movements of the Opus 42, in the writing, have become one landscape. It is a dark piece, rich, painful, mysterious: the opening *adagio calmando* is soon disturbed by the recognition of obscure longings in the winds and strings which, developing, make clear in fragmentary form the vigor of its motivation. Ever growing, and suddenly appearing, this recognition finds temporary rest in the *lento penseroso* introduction of the passacaglia. The nineteen variations of the passacaglia are strictly based on the tone row of the prelude and, rather than representing the organic development and extension of previous material, dramatically explore the motivation discovered in the opening passages of the prelude, sweeping to a climax which is at once a realization and a cessation of unrest. This work extends the frontier of 20th Century musical consciousness, and it is the frontier of perception rather than technique. On October 3rd, after the intuitive and splendidly detailed performance accorded it by Maestro Mitropoulos and the New York Philharmonic, a previously apathetic audience was moved to cheers, and it is interest-

ing to note that those not engaged in the ovation were moved to hiss, a compliment unusual in these days of oversophistication and disinterest.

Like the poems of Rilke in which we experience an open, complicated and knowing sentiment while we read, but when we have stopped reading realize that what has actually moved us is a mystery, in each of Ben Weber's works there is a peculiar esthetic occurrence. The emotional effect of the work is not cumulative: it is varied in the duration of the performance; then, suddenly, in the first moment of silence before the piece can be quite recognized as finished, the effect appears whole and intact and surprising; with some pieces it resembles a statement, with others merely a watching. This is a characteristic more common to poetry than to music, for we are used in poetry to having our idea of what has been going on suddenly changed by reading of the last line or even word. Music usually seeks us in a different way. Indeed, there are composers springing to mind whose work cries again and again, "I am myself!" but Ben Weber is not one of them. Rimbaud declared, *Je est un autre*. This music informs us, and its composer, of those things which we are only just able to know.

BIOGRAPHICAL NOTE

Ben Weber was born in St. Louis, Missouri, July 23, 1916, and was educated at the University of Illinois and De Paul University, Chicago, Illinois. He began musical studies with the intention of matriculating as a Bachelor of Music Education. Sheer boredom with those routine pursuits finally discouraged that direction, but a lot of the facts struck home and awakened a lively curiosity in the composition of music itself. The drive for a career as a composer was never uppermost, but the experience and enjoyment of continuing writing has remained active and, so far, productive.

Awards include two Guggenheim Fellowships, awards from the National Institute of Arts and Letters and the Paul Fromm Foundation. Mr. Weber has been four times one of the resident composers at Yaddo; was chosen one of two American representatives to compose works for the International Cultural Congress in Rome in 1954; was for many years an active member of the Board of the International Society for Contemporary Music and many of his works have been performed by that organization. Other compositions have been presented in South America, England, France, Germany, Spain and Italy, as well as in the major cities of the United States and Canada.

Mr. Weber was recently commissioned by the Louisville Orchestra (under the terms of a Rockefeller Foundation grant) and wrote for that project his Prelude and Passacaglia, Op. 42, which has been performed several times by the Louisville Orchestra, and most recently by the New York Philharmonic Orchestra (Nov. 1955) under the direction of Dimitri Mitropoulos.

Catalog of Compositions: Ben Weber

THREE SONGS FOR MEZZO, Op. 1 (texts by Browning and Edward Short) Lost

FIVE BAGATELLES FOR PIANO SOLO, Op. 2
New Music Edition, July 1940

The program opened with Five Bagatelles, op. 2 by Ben Weber. Written in 1939, the Bagatelles are short, to the point and convincing. Within small frames each of the pieces establishes a mood and projects a musical idea.

—Mark Shubart, in *The New York Times*, April 17, 1946.

Beveridge Webster opened the concert with a presentation of Mr. Weber's Bagatelles for piano, which he played more sympathetically than any other of the music entrusted to him. The pieces are in the twelve-tone style and are sensitive and clear. Their sonority is less sharp or hard than is customary to the technique, and their expressive content less violently introspective.

—Lou Harrison in *The New York Herald Tribune*, April 8, 1946.

PASTORALE AND SCHERZO FOR WOODWINDS, Op. 3 (Quartet and Quintet).

FANTASIE FOR VIOLIN AND PIANO, Op. 4.

SONATA No. 1 FOR VIOLIN AND PIANO, Op. 5.

THREE SONGS FOR SOPRANO, Op. 6 (texts by Ben Weber and Rilke).

LYRIC PIECE FOR STRING QUARTET, Op. 7.

SUITE FOR PIANO SOLO, Op. 8.

PASTORALE FOR VIOLIN AND PIANO, Op. 9.

SONG FOR SOPRANO WITH ORCHESTRA, Op. 10 (Lied das Idioten—Rilke).

VARIATIONS FOR VIOLIN, CLARINET, CELLO AND PIANO, Op. 11, CONCERTINO FOR VIOLIN, CLARINET AND CELLO, Op. 11a.

STRING QUARTET No. 1 Op. 12,

FIVE PIECES FOR CELLO AND PIANO, Op. 13,

Two pieces recorded by Paradox Records, Seymour Barab, 'cello, and William Masselos, piano.

DIVERTIMENTO FOR TWO SOLO CELLS, Op. 14.

FIVE SONGS FOR SOPRANO, Op. 15 (texts by Adelaide Crapsey), Contemporary Composers Catalogue

SONATA #2 FOR VIOLIN AND PIANO, Op. 16.

Weber's thematic material, for brief stretches of his Second Violin Sonata, was often much less pedestrian and facile than Perle's. The amplitude, skill and mature musicianship with which several short phrases were wrought commanded considerable respect.

—Arthur Berger in *The New York Herald Tribune*, February 9, 1948.

SONATA #1 FOR CELLO AND PIANO, Op. 17.

CHORALE AND VARIATIONS FOR VIOLA AND PIANO, Op. 18.

TRIO FOR VIOLIN, VIOLA AND CELLO, Op. 19.

SONG FOR MEZZO Op. 20 (with German text, by Ben Weber)

SINFONIA FOR CELLO AND ORCHESTRA, Op. 21 (arr. for piano and cello).

VARIATIONS FOR OBOE AND STRING QUARTET, Op. 22.

(Not available)

THREE PIANO PIECES, Op. 23.

Bomart Music Pub.

STRING TRIO, Op. 24,

FANTASIA (Variations) FOR PIANO SOLO, Op. 25.

Contemporary Composers Catalogue

Mr. Weber's piece was extremely interesting in its form as well as in its texture. It has three sections; the first is a theme with four variations followed by an interlude, the second, three variations in passacaglia form; the third, a free fantasy, based on material in the previous sections. The highly dissonant idiom of the composition does not prevent pregnant thematic ideas, any more than it does in the music of Schoenberg, and the harmonic treatment is ingenious and often very beautiful.

—R. S. in *Musical America*, March 27, 1949.

The music of Ben Weber is of the Schoenbergian texture, and well done. His "Fantasia" is in the form of variations of special sorts and contrapuntal lines. The remarkable thing is the prevailing unity of the whole conception. These variations represent progress to a given culminating point, not a kaleidoscope succession of episodes. One was interested in this music on a first hearing, and wanted to hear it again, which is perhaps as good a test as any of the validity of a new work.

—Olin Downes in *The New York Times*, March 28, 1949.

A new work by Ben Weber, one of our most accomplished composers of the atonal school, had its premiere in yesterday's twilight recital at Carnegie Hall. The recitalist was William Masselos, the gifted young pianist whom composers of this inclination are fortunate in having as their spokesman. Weber's *Fantasia* (1946) adapts the elements of his system to a more fluid and more properly pianistic style than we are accustomed to in this medium. The curious result, especially in its later measures, is its suggestions of Scriabine's pianism, and since this pianism still has possibilities that have not been exhausted it will be interesting to see where the trend leads. At present Mr. Weber seems to have sacrificed some of his earlier ingenious details to an expansiveness that became a bit showy and brought us to an abrupt close just when it seemed to be leading somewhere. But all the textures in the fantasia were quite lovely and obviously the product of an ear very carefully at work.

—Arthur Berger in *The New York Herald Tribune*, March 28, 1949.

BALLET: *The Pool of Darkness*, for Flute, violin, trumpet, bassoon, violoncello, piano, Op. 26 (Suitable for concert hearing.) Has been performed as piano solo in concert as *Episodes*.

Recorded by MGM Records, William Masselos, piano (to be released.)

Ben Weber's music, by the way, was not in general jagged. Developed freely from a twelve-tone row, it was chiefly lyrical in mood, with much grace in the opening movement, and a grave thoughtfulness in one of its slow sections. But how hard Weber can hit when he wants to!

—Francis G. Schoff. in *The Fargo Forum*, North Dakota, January 29, 1955.

... the last of these struck me as the best. It is a big piece, dissonant and dramatic in texture, with some remarkable and original devices of harmonic and instrumental color.

—Alfred Frankenstein in *The San Francisco Chronicle*, April 1, 1955.

PIANO SUITE No. 2, Op. 27

Ben Weber, whose works occupied the second half of the program, is exemplary in his economy and powers of condensation. He has written pieces or movements of a larger work that say what they have to say convincingly in about one minute or so. His idiom is a thoroughly integrated one, lying somewhere in the Schoenberg orbit, and closer to the sense of the master, in a good sense, than many another young man leaning in the atonal direction ... Weber's Second

Piano Suite (1948) is the finest of his works this reporter recalls having heard. It has the rhythmic life that was absent from his Violin Sonata No. 1 (1939), and even from his more recent *Concert Aria after Solomon*, which, however, evoked some nice atmosphere and strikingly exploited the ranges of the soprano voice. The second movement of the suite is the least imaginative, and the notion of having two slow movements, both here and in the *Five Pieces for Cello and Piano* (1941) did not seem a very judicious one. But the freshness of the material of the suite was quite remarkable. The workmanship too is remarkable, and calls to mind the utterly self-effacing patience of the medieval artisans who carved miniscule details in stone. With all its brilliance and effect of spontaneity, it gave no sense of forcing itself on the listener.

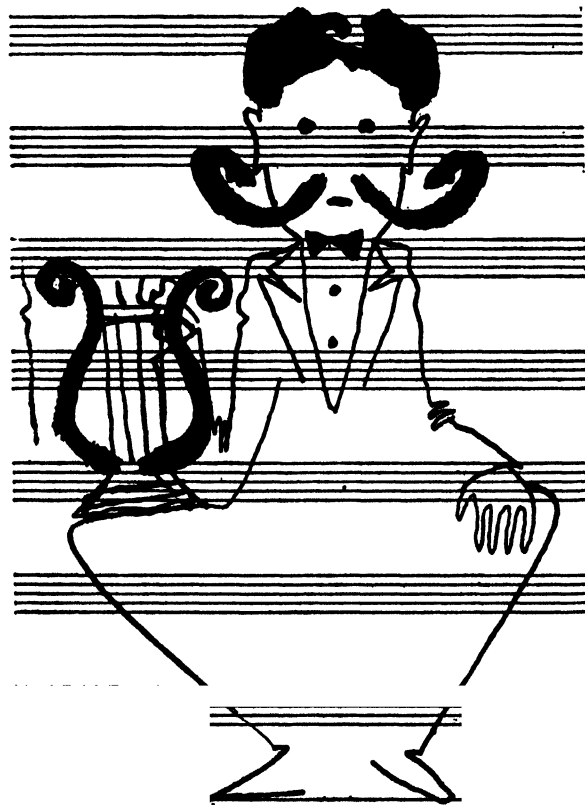
—Arthur Berger in *The New York Herald Tribune*, December 14, 1949.

... I found the Ben Weber Suite most absorbing. It represents the composer in his best form. Some devices of twelve-tone technique are in it, but its rhythm has more symmetry than we are likely to find in the more typical atonal music. It has charm and wit, and it takes piquant, good-humored pokes at the listener.

—Arthur Berger in *The New York Herald Tribune*, February 11, 1951.

The four movements of Ben Weber's Suite were projected with a carefully planned conception of their atonal, economically contrived content. But the pianist was not entirely satisfied with his performance of the work, and therefore repeated it to better effect.

—Noel Straus in *The New York Times*, February 11, 1951.



DANCE FOR CELLO, Op. 28.

New Music Edition—January, 1949.

CONCERT ARIA AFTER SOLOMON, Op. 29. (Soprano with wind quintet, violin, violoncello, piano. Needs conductor)

Recorded by ARS, Bethany Beardslee, soprano, with chamber group, Frank Brieff, conductor.

Mr. Weber's Concertaria was a fully realized work in sustained, moderately dissonant idiom . . .

—Carter Harman in *The New York Times*, April 3, 1949.

Ben Weber's romantic *CONCERT ARIA AFTER SOLOMON*, op. 29, is not a quite characteristic piece for a composer who is usually associated with the younger 12-tone group. In any case, the Concert Aria is a satisfying work, uninhibited and sensuous, with echoes of *SALOME*. The aria is sectional, clearly defined by skillfully used instrumental motifs and well built to its climaxes. The instrumental texture is rich, varied, and interesting throughout, with the voice line (elegantly and intelligently sung by Bethany Beardslee) exhibiting the desirable combination of simultaneous integration and independence. The opening bars of Weber's work indicate the type of harmony and motif profile used in general throughout.

—R. Goldman in *Musical Quarterly*, July, 1950.

SONATA DA CAMERA FOR VIOLIN AND PIANO, Op. 30.

Boosey and Hawkes.

Recorded by Columbia Records, Alexander Schneider, violin and Mieczyslaw Horzowski, piano. (To be released).

Ben Weber's *Sonata da Camera* is a modernistic salon piece. I call it a salon piece, as the title "chamber sonata" suggests, because its expressive content seems to reflect certain Romantic conventions rather than to communicate urgent personal feelings. Its contiguous movements are successively noble and declamatory, graceful and sweet, seemingly meditative, and objectively animated. Within themselves, they do not move forward. They evoke Romantic (also Baroque and Rococo) musical genres in the language of today's atonal chromaticism. Their textures are light, skillfully composed, sophisticated, thoroughly musical; they fall charmingly upon the ear. Their Victorian solidarity and grace recall rosewood, warm velvet and antimacassars. The whole work reflects a yearning toward the nineteenth century, toward a world filled of furniture and curtains and a decorum, and peopled by ancestors ever so dimly perceived. . . . These ancestors, if they are there at all, do not speak. Neither does Mr. Weber, in this sonata. It is a picture piece, and not of a place but of a time. As such, it is projected with a master's hand. Its performers yesterday afternoon, though technically and stylistically letter-perfect, seemed to this reviewer to find its communication less absorbing than the composer must have done to transcribe his dream so impeccably.

—Virgil Thomson in *The New York Herald Tribune*, January 8, 1951.

Miss Ajemian has been one of the younger artists who has identified herself with contemporary composers. In gratitude, Ben Weber has written for her a special piece, *Sonata da Camera*, Op. 30, which she introduced yesterday. Lasting ten minutes, it proved to be a work of individual idiom that was both mournful and tender with a wry sort of charm in the finale. The composer was present to hear the work and to share in the applause.

—R. P. in *The New York Times*, January 8, 1951.

. . . afforded the audience a first-rate performance of Ben Weber's *Sonata da Camera*. This Sonata was undoubtedly the most highly perfected of the afternoon's numbers. It was music hard to take for those who dislike ugly sounds. But of its twelve-tone species it was a notably clever example. Especially interesting was the central movement, a Moderato in the form of a passacaglia, with the ground bass consisting of the tone row itself, a tone row that was announced with

strangely striking effect near the close of the work, where it was played by the violin over dissonant harmony of the piano.

—Noel Straus in *The New York Times*, March 29, 1954.

Ben Weber is one of the few American dodecaphonists who seems to have arrived at a real integration of form and content. His *Sonata da Camera* is an ornate, intensely romantic piece, though some of its roots are considerably earlier. The opening Lento serves the same function as Baroque introductions, though it is a little longer and rather more elaborately worked out. The second movement, a kind of *valse noble*, is a three-part form, with a clearly set-off trio, an elaborately varied reprise, and a straightforward coda. The piece ends with a lively and, again, very direct rondo. The piano and violin parts are coloristic, difficult, and brilliantly effective.

—Robert Evett in *Notes Magazine*, March, 1955.

Between the Beethoven and Mozart Sonatas came the modern novelty of the program, Ben Weber's *Sonata da Camera*, op. 30. It is contemporary music in the best sense of the term yet so soundly related to tradition that in the company it was keeping it sounded neither smartly eccentric nor determinedly unfriendly but commanded attention and held interest for the sense it made, the integrity it revealed, and the emotional power it possesses.

—Samuel T. Wilson, in *Columbus Dispatch*, April 2, 1955.

DANCE NO. 2 FOR CELLO, Op. 31.

CONCERTO FOR PIANO SOLO, CELLO AND WOODWIND QUINTET, Op. 32. (Piccolo and bass clarinet, double. Needs conductor).

SYMPHONY IN FOUR MOVEMENTS ON POEMS OF WILLIAM BLAKE, Op. 33.

Recorded by RCA Victor Records, Warren Galjour, Baritone Chamber group, Leopold Stokowski, conductor.

Mr. Weber's Symphony, on the other hand, seemed purposefully to dwell on the dissolution of atonal melodious lines. The composer does not collect, sift, tie together his myriad ideas and a slight looseness, nay softness, results. Mr. Weber's work cuts to the core, for it is mature in fancy and bold in design. It is the work of a composer grown up, grown strong and crafty. And it has a beating heart.

—Jay S. Harrison in *The New York Herald Tribune*, October 29, 1952.

TWO PIECES FOR STRING ORCHESTRA, Op. 34.

The premiere on the afternoon's program was a set of two pieces by the New York composer, Ben Weber. It was an intimate piece for the out of doors, and it suffered from being performed in this context even more than several of the other essentially chamber works. It has some sensitive details and in the middle of each movement it has a continuity and profile that I am happy to find in Weber's music, for there has been a decided need for them.

—Arthur Berger in *The New York Herald Tribune*, June 15, 1952.

The most striking of the new or relatively unfamiliar works was Ben Weber's *Pieces for String Orchestra*, which had its premiere at Brandeis University in June. It is to its credit that it was an even greater pleasure on this second hearing, since the composer had adjusted the pacing for the better.

—Arthur Berger in *The New York Herald Tribune*, September 21, 1952.

STRING QUARTET #2, Op. 35.

Mr. Weber's quartet, in the twelve-tone medium, was a skillfully composed piece of music, delicate in texture despite the sonorities he sometimes asked for and received. It was beautifully, idiomatically scored, musical in content, expressionist in mood. It was honest music too, composed with conviction, not to mention dedication to the principles of composition involved.

—Harold C. Schonberg in *The New York Times*, September 24, 1951,

Mr. Weber's Quartet was composed, as much of his music

is, in the twelve-tone system. But a definite personal character stands clearly above the effects of any particular technique. The work is full of graceful corners and flickering angles through which its warm, strong nature appears. Its quick-silvery tricks are never isolated; they are always disclosing something about an entity, not a moment.

—Theodore M. Strongin in *The New York Herald Tribune*, September 24, 1951.

Ben Weber's *String Quartet No. 2*, op. 35, is an one movement piece of distinguished construction. Its harmonic language lies near the atonal region. Its melodies are songful and, though not exactly diatonic in cast, not marked by any contorted chromaticism either. Like the Moore quintet, this work glows with sweetness and good humor and moves forward with an ease wholly American, though no touch of the colloquial mars the international elegance of its idiom. It is also romantic in substance, quietly, tenderly fanciful. Mr. Weber is surely one of our more substantial younger composers, and this work is a rich one. It sounds good; it feels good; it moves on high ground and with confidence.

—Virgil Thomson in *The New York Herald Tribune*, January 28, 1952.

"CLOSING PIECE" FOR ORGAN SOLO, Op. 36.

New Music Edition, October, 1955.

"COLLOQUY" FOR BRASS SEPTET, Op. 37. (2 trumpets, 2 horns, 1 tenor trombone, 1 bass trombone, tuba)

Contemporary Composers Catalogue.

BALLADE FOR TWO PIANOS, Op. 38 (in preparation).

SERENADE FOR HARPSICHORD, FLUTE, OBOE AND CELLO, Op. 39.

Mr. Weber's *Serenade* is a hail and jolly four-movement piece said to be constructed with references to a twelve-tone row. That fact, however, is unimportant. The work is neither agonizingly atonal nor harmonically complex. It is openly Mr. Weber's most accessible work to date. When it is not being playful, moreover, a highly selective romantic impulse chisels its lyric lines into a state of intensity that is always natural, never labored. In sum, the work is a fine one; it has gumption, it has charm. And it makes a lovely sound.

—Jay S. Harrison in *The New York Herald Tribune*, January 27, 1954.

FOUR SONGS FOR SOPRANO OR TENOR WITH SOLO CELLO ACCOMPANIMENT, Op. 40 (texts by Pound, Euenus, Emperor Hadrian, Bhasa)

New Music Edition, January 1954.

Ben Weber's *Four Songs for Voice and Cello* were a world premiere, and took the prize for inventiveness and expressivity. Weber is one of the few composers of atonal inclination who can imbue the method with meaning; there is almost invariably in his music a strong personal mood created, and there are shape, climax and inevitability about destinations and endings. Bethany Beardslee and Seymour Barab gave an excellent performance of this original little set.

—Peggy Glanville-Hicks in *The New York Herald Tribune*, February 22, 1954.

... Much more ingenuity was displayed by Ben Weber in his cycle of four songs for voice and cello, op. 40. As sung by Bethany Beardslee to the accompaniment of Seymour Barab, the songs had a concentrated quality exactly to the point. They too, are aggressively modern, but here the modernism has an individual quality.

—Harold C. Schonberg in *The New York Times*, February 22, 1954.

CONCERTO FOR VIOLIN AND ORCHESTRA, Op. 41.

... Weber presenting a violin Concerto that was far and away the best new work heard at the meeting. The violin Concerto prize went to a Roman native son, partly as consolation for the shoes thrown at his new opera during its premiere at La Scala, partly in reward for a meritorious if somewhat unimportant concerto, but Ben had the glory... He is one of our most important and serious younger talents,

and he certainly ought to be able to make a living by writing his own music instead of copying older music in an artistic hand. . . .

—Martin Mayer in *Esquire Magazine*, August 1954.

PRELUDE AND PASSACAGLIA FOR ORCHESTRA, Op. 42.

Recorded by Louisville Symphony Commissioning Series, Louisville Orchestra, Robert Whitney, conductor. (To be released).

Ben Weber's *Prelude and Passacaglia* is a much more stimulating work. Here is a composer who had his musical materials firmly in hand and who uses them with great expressive power. Mr. Weber is one of our leading exponents of the 12-tone technique, and from the evidence presented in his new work, he generates within his 12-tone frame not only intellectual excitement, but emotional power as well. The work begins quietly, gathers momentum as it progresses, and pyramids to a logical and cumulative climax. It is a piece that will bear up well under repeated hearings.

—William Mootz in *The Courier-Journal*, Louisville, Ky.

Ben Weber's *Prelude and Passacaglia* disclosed an arresting musical talent. His position in the twelve-tone world is somewhat right of center; he is no doctrinaire but musician first. I found the piece pleasant and well-made, though not fully sustained. The writing is fluent, the orchestral treatment sober in spite of an obvious romantic undercurrent, but in the last variations the momentum seems to run out. This is solid music, dignified, and altogether free of the tentative frivolities one so often encounters in would-be contemporary music. Mr. Mitropoulos gave it a relaxed and well-moulded performance.

—Paul Henry Lang in *The New York Herald Tribune*, November 4, 1955.

Ben Weber, 39-year old American composer, is a man who may produce something distinctive before long. His *Prelude and Passacaglia*, Op. 42, which was introduced to New York by the Philharmonic-Symphony at Carnegie Hall last night, is a work that merits respect. It has a point of view and a touch of personality. . . . This score, one of the works to emerge from the Louisville Philharmonic-Rockefeller Foundation commissioning program, uses the twelve-tone system. But Mr. Weber is not uncompromising about his atonalism. There is more than a suggestion of Wagner and early Schoenberg in his work, particularly in the rather juicy prelude. The passacaglia has points of interest, but it sags somewhat in the middle. It could be pruned to advantage. . . . Dimitri Mitropoulos, who used a score in conducting Mr. Weber's composition, is at his best in modern music of this school. He directed the orchestra in a performance that made clear every detail in the piece while allowing it to build within its own logic. Mr. Weber, who came out to take a bow, must have been pleased with what he heard.

—Howard Taubman in *The New York Times*, November 4, 1955.

If it were not for the valiant pioneering of Dimitri Mitropoulos, we should be completely behind the times in our knowledge of the contemporary orchestral literature in the 12-tone idiom and allied styles. Ben Weber's *Prelude and Passacaglia* had been commissioned by the Louisville Orchestra, and it proved to be a challenging and sonorously brilliant piece, well worth a New York hearing. Though the mood of the work was romantic, the texture by no means obscure, and the scoring very effective, I must confess that at first hearing I could not follow the ostinato characteristic of the traditional passacaglia, nor could I sense much movement or development of the music in an over-all sense. But this may well have been owing in part at least to the complexity of the idiom. Whatever one's doubts about the piece, one could not fail to enjoy some of its purple patches of glistening sonority. Weber is always an imaginative harmonist.

... Since radio broadcast audiences are seldom allowed to

hear anything that is new or alerting to the intelligence, the Weber piece was replaced at the Sunday broadcast by Falla's Dances from "The Three-Cornered Hat".

—R. S. in *Musical America*, November 15, 1955.

"AH, DEAR HEART", Madrigal Op. 43 No. 1. (SATB, text by John Donne).

SERENADE FOR STRING QUINTET, Op. 44.

WORKS WITHOUT OPUS NUMBERS

BALLADE FOR CELLO AND PIANO (also for cello and small orchestra)

AUBADE for flute, cello and harp.

Weber's *Aubade* has been waiting to be heard since 1949. It is light, melodious and soothing, as an "aubade" should be, and deserves not to slide back into the silence from which it emerged last night.

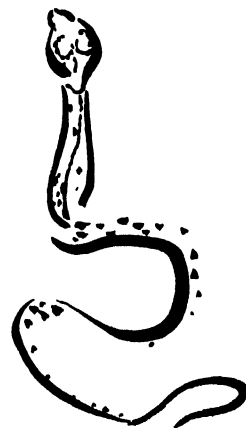
—C. J. Fox, in *The Washington Post*, June 1, 1953.

Ben Weber's *Aubade* for flute, harp and cello, refreshing for its suggestion of an early morning hour, distributed chances for preeminence equally between the flute and cello, using the harp strings more as an accompanying medium.

—Elena de Sayn, in *The Evening Star*, Washington, D. C. June 1, 1953.

NINTH SONNET FOR MIXED CHORUS, A CAPPELLA (Rilke text).

IMAGE IN THE SNOW, Incidental music for a "film poem" of Willard Maas; for cello, celesta and trombone.



I Hear Ya Talkin'

By ULYSSES KAY

AS Duke Ellington says in HEAR ME TALKIN' TO YA, "The memory of things gone is important to a jazz musician." But continuing his statement, we read, "I remember I once wrote a sixty-four-bar piece about a memory of when I was a little boy in bed and heard a man whistling on the street outside, his footsteps echoing away."

And therein lies a problematic area of jazz, as depicted in a truly excellent new book, which was edited by Nat Shapiro and Nat Hentoff . . . and published by Rinehart & Company, Inc. Entitled HEAR ME TALKIN' TO YA, this handsome book is a chronicle (rather than a history) of a long and rich period, dating from the Storyville District of New Orleans in 1902 to recent tendencies in this field on the coast and in New York.

As the editors state, "From the remembrances of the musicians whose book this is, there emerges a portrait of the jazzman. This portrait is one of the skilled artists who takes his music seriously at the same time that he feels it joyously. This portrait, happily, is not anything like the caricatures of jazzmen too often found in the movies, daily press, and even in many otherwise accurate magazines and books. As you will hear in the voices to come, the musicians of jazz are citizens of a strong and original creativity, with deeply felt traditions of expression and a richly experienced way of life."

Origins, influences, feelings, impressions, personalities, and aspirations are varyingly touched upon to reflect the glow of a phenomenal socio-musical development. And yet, for all that, we gropingly wonder what jazz is, as seemingly do these artists themselves. Is it a music? Or is it a style? And what of the feeling and creative verve that the great ones bring to it?

Perhaps definitions be damned! The old-time players didn't worry about them, and neither do we until we read some of the confused pronouncements by jazzmen of the so-called "progressive" and "modern" schools. They discuss their "new sounds," "counterpoint," "expressive possibilities," "the classical men—Bach, Beethoven, et cetera," and "the newer influences of contemporary serious composers." But first principles are missing.

Yet, in HEAR ME TALKIN' TO YA, a musical development . . . a way of life . . . is honestly and provokingly surveyed for those who are interested and would read. An excellent selection of long-playing records related to the group chapter headings and a detailed index make this book a most useful one. And a parting-shot in the Coda expresses judgment and hope. Charlie Parker says, "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn. . . . They teach you there's a boundary line to music. But, man, there's no boundary line to art."

The Critick Criticiz'd

or

Egghead-ism Reveng'd

Being a Careful & Consider'd
Account of a Book:

"THE AGONY OF MODERN MUSIC"
by one H. Pleasants;

Said Account being Penned by Lawrence Morton, Esq.

JUST before noon my bookseller phoned to tell me that the crisis was growing, that a pair of husky gents had threatened him with violence if he didn't find them a copy of *The Agony*. Would I bring him my review copy to sell? A crowd was gathering in the street, Joe went on, and the 3-piece combo from the Nepenthe had just come outdoors and started playing on the sidewalk. "Not a bad combo. They musta been lis'nin' to Webern. Imagine, they're makin' with hocket!"

It was warm, so I left my necktie and jacket in the office and walked the two blocks to the book shop before going to lunch. Joe had closed up, leaving a sign on the door: AGONY SOLD OUT. The crowd outside must have numbered 50, and someone, probably a book-plugger for the publisher, had hoisted a large poster reading HENRY PLEASANTS, THE MAN WHO'S GOT HIS FINGER ON THE PUBLIC PULSE! I mentioned quietly to a bystander that the shop down on the boulevard had copies, and then I went to the Nepenthe bar for a sandwich and a beer.

Back at the office I turned on the radio. Pleasants Committees were being formed all across the country. Artie Shaw had whipped a crowd at Lewisohn Stadium into a frenzy with a lick that took him to high C, and he was acclaimed chairman. In Hollywood Bowl 20,000 fans chered Stan Kenton's solemn announcement that "We are the music of the future." And in Chicago an all-night jam session in Grant Park had ended in a gigantic snake dance, with the Sauter-Finnegan Band playing the *Sp. Mambo* from Rolf Liebermann's Concerto. Pleasants had sure started something.

About 2 o'clock came the report that thousands of innocent music lovers, incarcerated in the offices of the League of Composers and the ISCM, had been liberated by an angry mob. In Philadelphia, it was said, the Fleisher Collection had been burned to heat water at a public bath house. Later this story was corrected: only the twelve-tone scores had been burned.

It must have been 4 o'clock when the Tanglewood Declaration was broadcast, stating that the Festival had been cancelled and would be replaced by jazz symposia

and performance of Orff's *Carmina Burana* on alternate evenings. I sent a wire to Annie in Lenox, telling her to cancel my reservations and apply for a refund.

After dinner I decided to try Proust still once again and I awoke just in time for the 10 o'clock news. Now the disorder was only sporadic. Pleasants himself had appeared on television. He had read a reassuring statement that he would continue his attacks on all music less popular than cornflakes; he hoped his followers would keep their enthusiasm well disciplined; and he awarded the \$1000 prize for a slogan to a grandmother from Milwaukee. The slogan was: BACK TO BEIDERBECKE.

The morning paper played everything down, and it wasn't until Thursday that I came across the story, on page 18, about Wallingford Riegger's having dispersed a crowd at his front door with a spray of buck-shot. A reporter quoted him as saying, "How did these Davy Crockettts ever find out that I am a composer of radical tendencies?" Same page, same column, Petrillo had asked his boys to "maintain unity in the ranks of organized musicians."

At noon I walked over to Joe's. He had just received 25 more copies of *Agony* and was stacking them on a front table. "Looks like Pleasants has picked hisself a pecka trouble," Joe said to me. "What's he tryin' t'do, start a revolution?"

"Don't you worry about Pleasants, Joe," I said, "you just sell his book. Sell lots of them. You'll make money and he'll make money, and that's what you're both in business for."

"Sure," Joe answered, and he went on stacking the volumes, putting his code mark in the corner of each inside back cover. "But ya know," he went on, "I think that guy wants t'be elected sumpin. An' I can't figger out what a musicritic can be elected to. What's a critic gotta do? Jus' tell ya what he likes and what he don't like. Same thing as politics. Some likes high tariff and Brahms, some likes no taxes and jazz. Me, I know what I like already and it ain't that jazz stuff always jumpin' outa the radio at ya. Now take this little guy Stravinsky—I saw him conduct a concert once. He's really gotta beat and it ain't always the same one. Keeps your mind hoppin', not just your feet. I got all his records, know 'em by heart. Hey! Funny thing—no customers today. Where's everybody, huh?"

Two days later Joe called me again. "Gotta book here for ya," he told me, "the new one about Galileo. Comin' in?"

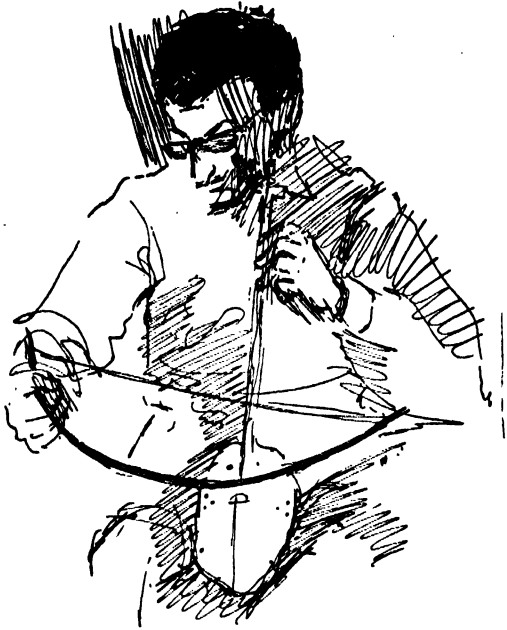
"Sure, I'll be in at noon, Joe. By the way, how's *Agony* going?"

"Not so good," he answered soberly. "That tome's a flash in the pan. I got 23 copies left. I'm gettin' worried."

Reprinted, by permission, from NOTES Magazine, September 1955.

Winner of the Prix Radio Italiano

HENRY BRANT



For the first time, the 1,000,000 lire award of the Prix Radio Italiana has been won by two Americans, Henry Brant and Maeve Olen (Patricia Brant) of New York, authors respectively of music and text of the stereophonic dramatic oratorio "December," described in these pages in a previous issue.

The Brants left for Italy on 36 hours notice to receive the prize in Perugia on September 25th. The presentation ceremonies, which took place in a mediaeval fortress, where trumpet-blowing knights in armor jostled television cameramen, climaxed a four day series of festive events which moved about through the old towns of Assisi, Todi, Orvieto, Gubbio and Spoleto with Perugia as a kind of main headquarters. The winning work, "December," will be heard in Italy, Germany, Belgium, Holland, France and Switzerland during the coming season.

The Prix Radio Italiana is Henry Brant's award during 1955; earlier this year he received a Guggenheim Fellowship and a grant from the National Institute of Arts and Letters.

A page from the autograph score of the prize-winning "December," copyright by ACA

A 'Don't Buy American' Art

By PAUL HENRY LANG

OUR touring orchestras are about to return from their exhibition games abroad, but the triumphal notices of their successes preceded them and were duly displayed by our proud press; "tremendous virtuosity," "shattering climaxes," "unmatched precision," are some of the epithets deserved, but by no means tell the whole story.

Admittedly, these organizations, sponsored and partly financed by the State Department, go abroad with the express purpose of showing that we have not only cow-punchers, gangsters, comics, bathing beauties, and athletes, but art and artists. But what do the European audiences usually see and hear when these superb orchestras appear? Conductors who first came to fame in their native Europe, and music that is part of everyday European life.

I want to make it clear that I am not making the stars twinkle and the stripes glow; a critic should judge art solely for what it is, but these trips have been organized for a very specific purpose, and I do not see how the venture can be justified in the face of the original directives and the results obtained.

European View

Europe has an entirely false and simplified picture of our orchestral music. According to widespread belief, we buy up the best orchestral players available in Europe, and pronto, we've got everything without putting into the enterprise anything but money, of which there is an oversupply in these States. This may have been true many years ago, but certainly does not apply these days. Our music schools have filled the ranks of our orchestras with excellently trained American musicians, most of whom are superior to their counterparts in Europe. This is one of the points that should be gotten across.

The case of the conductors is much more complicated. Again, we do have very able American conductors, but since they have little opportunity to operate with big league orchestras they have neither the reputation nor, in some instances, the experience, of the elderly maestros we import. This is a domestic problem that will be solved in due course, and in the meantime we are fortunate to have such great artists at the head of our premier orchestras.

Now, if they refuse to learn new scores and ride the war horses while at home, that's one thing, our public is the loser; but when they are sent abroad on a mission it is the height of folly to permit them to indulge in the old *laissez-faire* game. Mr. Ormandy at least made a fair stab

at the problem, but the New York Philharmonic disregarded the purpose of their European appearances, and in some instances actually contributed, even though unwittingly, to the canards concerning our music.

American Music?

It is downright silly to be compelled to plead for the inclusion of American works in these programs. What is this, a protectionist policy in reverse? Strategic materials kept from the enemy? No tariff act has ever been more ruthlessly enforced, no expert policy more efficiently controlled, than this embargo on American music to Europe. We have a whole bevy of distinguished composers who can hold their own in any competition. And aside from the fact that it is the least one can ask from the conductor of an American orchestra sent abroad to demonstrate American music, the foreign audiences naturally expect the visitors to show home made wares. I have been asked time and again when in Europe this past summer, "Why don't they play American music?"

The irony of the whole business is that aside from the usual "classics" the only major works played were by Prokofiev and Shostakovitch which the New Yorkers topped off with an encore—Kabalevsky. Even the bonus offering was by a Russian. It is almost as if to say, in Berlin or Vienna, which are among those "sensitive areas" the State Department likes to placate: "We will show you how great the music of the Russians really is; we ourselves have nothing of this sort."

A Suggestion

It is with reluctance that all this is written, for I have a good deal of admiration for the orchestras and conductors involved, but it is impossible to overlook the fact that an artistic mission that does have important political overtones which, given the world we live in, cannot be dismissed in the name of "pure" art, has been muffed. A very simple outline should be followed by American orchestras sent abroad. They should play a work by a living composer of the country visited and a work by a representative American composer, the rest of the program may be given over to the standard repertory.

The Marshall Plan stuff sent abroad bore conspicuous markings demonstrating the American origin of the offerings. Congress insisted on that. Under the circumstances I don't see why the principle does not apply to music.

Reprinted from the NEW YORK HERALD TRIBUNE, September 25, 1955
©1955, New York Herald Tribune Inc.

Collaborations in Music

By JAMES RINGO

FOR diversion Alfred Einstein, resting from many years' labor on his monumental work *The Italian Madrigal*, wrote a short book called *Greatness in Music*. In this work "historical" greatness was carefully catalogued, pigeon-holed and separated from the other categories of eminence in music; and the short treatise filled a void long sensed, however vaguely, by those interested in such distinctions and musicological niceties.

As there are hierarchies of genius so are there hierarchies of things that matter within each field: although an *Anatomy of Greatness* is not of the highest urgency in music an examination of the problem, as Einstein proved, can bring to light facts and attitudes of sufficient interest to make the effort worth-while.

A work in a similar vein might be attempted someday on musical collaborations; not the familiar partnerships of composer and poet, but those of two composers each contributing to the creation of a single, unified work of art. Composers as a breed, professionally speaking, are not gregarious. For centuries master painters shared canvases with their pupils, doing the principal figures themselves, leaving background details to the apprentices; and although this practice has for all practical purposes ceased during recent years it established a pattern followed for generations. The literary scene is particularly rich in such collaborations: almost every possible combination of human relationship can be accounted for if one searches enough: husband and wife, casual or devoted friends, enemies, brothers (of which one of the steadiest and most successful partnerships was that of the brothers Goncourt), etc. That present-day architects are capable of working hand-in-glove with each other, apparently without difficulties in matters of style and invention, the present low state of much contemporary architecture graphically attests.

There are some interesting examples of musical collaboration on record: probably all folk tunes are collaborations. For years there were two conflicting theories on how folksongs came into being. One pictured a group of singers offering ideas in turn, and mutually accepting or rejecting the suggestions of the others; shaping and adding to this original material by trial and error until a finished song resulted. Most scholars now assume the

second of the two theories to be nearer the truth of such group compositions: the original impetus is given by one person (a fragment of a tune or rhythmic figure) and usually molded by him into some temporary form or other. This material is found attractive by others, but its shape lacks cogency; and first one then another unwitting collaborator makes improvements until the song is polished to the taste of the group that fostered its composition. One of the most fascinating of musical diversions is to compare the finished products of two localities employing the same tune as basic materials; and the differences as well as the similarities between, say, an Elizabethan folksong and its counterpart among the mountain people along the American eastern seaboard make exciting study. There has been extensive use of folk materials by present-day artists with sophisticated techniques. Using folksongs for their own purposes Tom Scott, Roy Harris and Aaron Copland, to name three composers, give ample proof of the continuing vitality of this source material.

The medieval church composers employed the same method as the composers of folksongs—it might be called



collaboration-by-extension; and many a bawdy-house tune, together with a Gregorian *cantus firmus*, was welded to a religious text exhorting the faithful to eschew sin and resist temptation,

Magister Leoninus, active in the 12th century and, as an old chronicler writes, the first master of the School of Notre Dame, composed a large cycle of *organa*, the *Mag-nus Liber Organi*. Magister Perotinus Magnus, Leoninus' successor, recast the *Liber* in the newer style that had come into fashion since his predecessor's demise. (There are certain types of collaboration beyond redress.) Bach-Busoni and Bach-Tausig are added examples of this practice; and when a major pianist launches into one of Liszt's crystal-chandelier treatments of an Italian opera tune the piece may warm the heart of every lover of virtuoso pianism, but it seems hardly calculated to endear itself to the opera composer who penned the thing in the first place.

An interesting reversal in method among transcriptions is the Bach-Gounod *Ave Maria*, in which an existent composition — and a well-known one — was used practically unaltered as accompaniment to a newly-created melody.

When Bizet wrote *Carmen* it had long stretches of dialogue that gave dimension to the various characters and certain key situations. But when Ernest Guiraud, after Bizet's death, set the dialogue as recitatives the whole work was wrenched awry and thrown from sharp focus by the restyling; and—to one listener at least—this revised version has never seemed completely successful. The Paris Opéra-Comique continues, fortunately, to do it the way the composer intended.

But none of these examples may properly be termed collaboration: the partners in creation cited have usually been divided widely by time and place, and might compare in music to Thomas Mann re-telling the Joseph legend in literature or, in the graphic arts, Dali doing a painting after Raphael. Actual collaboration consists of two composers together working their material; the mutual acceptance and rejection of details.

When the librettist of *L'Aiglon* showed his paste-up of the Rostand drama to Jacques Ibert and Arthur Honegger they both refused it, but for one reason or another decided to write it together. Despite the entreaties of friends neither composer would identify any part of the opera as definitely his or his partner's work; however since the music is bland and somewhat lacking in originality (in the French style that, during the '20's and '30's, became the smart international musical dialect) it is not surprising that the Honegger material is indistinguishable from Ibert's work. *L'Aiglon* was premiered at Monte Carlo in 1937, and when it was staged by the Paris Opéra it was the first work there since *Der Rosenkavalier* to receive

twenty-one performances its first year. Honegger thought the popularity of the piece probably resulted from the performance of Fanny Helden, the leading lady.

Kurt Weill and Paul Hindemith wrote together *The Lindbergh Flight*, for radio; but I believe that, later, Hindemith filled in the parts composed by his collaborator with music of his own.

In 1921 Otto Luening and Ernst Bacon composed a swaggering 8-minute piece for two pianos called *Coal-Scuttle Blues*; and in the 1950's Luening began his fruitful collaboration with Vladimir Ussachevsky, writing works for tape-recorder. One of these is *Incantation*, a short work; the Rhapsodic Variations for Tape-Recorder and Orchestra were first performed in March, 1954 by the Louisville Orchestra, Robert Whitney, conductor. Of this work the composers' notes read in part:

"Rhapsodic Variations for Tape-Recorder and Orchestra introduces in concert performance for the first time in this country, as far as we know, use of the tape-recorder as a solo instrument with an orchestral accompaniment. However, it is not the first time that music has issued from a loud-speaker during a concert performance; such has been the case in performances with electronic instruments like the Ondes-Martinot or with electronic organs playing solo parts in an orchestral score. Here the difference is that the entire solo part is recorded in advance on magnetic tape after having been prepared by the composers.

"Diversified sources of sound are used. These sounds are treated electronically in a manner which makes them different from the sounds produced on conventional musical instruments. Through numerous manipulations with tape splicing and tape speed-variation, a breadth of range and of rhythmic complexity is achieved which is impossible to obtain within the limits of any single instrumental group. The piano may acquire an additional range of two octaves below the lowest A, and the timpani can play in the upper flute range. In this composition, the composers used many techniques of tape manipulation, some of which are commonly known and others that they themselves evolved through extensive experimentation.

"The Rhapsodic Variations were a cooperative effort, and the musical materials, the form and the technical approach were developed in consultation. The composers took materials one from the other, recommended procedures discussed, evaluated and tested each step as is necessary in the arduous task of coordinating and balancing music for the tape-recorder."

Should the book on musical collaboration suggested a few paragraphs back ever be written it will be worth reading. Put me down for a copy.

An American Composer in Spain

By WELLS HIVELY

From February 9 to March 18, 1955, Wells Hively and the soprano, Sofia Noël gave a series of concerts in Spain under the auspices of the Casa Americana (U.S.I.S.) The 55-page report Mr. Hively submitted to his sponsor was so lively and informative we decided to run excerpts from it; and hope to have reports from other composers who have traveled abroad and have seen at first hand musical conditions in other countries.

VINAROS—We move southward into the Levante, a country rich in orchards, edged by the sea, unusually sunny: a land old in traditions and customs of which it is justifiably proud. Lovers of light and color, the earth and the sea (and the fruits of both), are the Levantinos.

It was fairly dark when we arrived. There were stars overhead.

"It's the first time I've seen stars since arriving in Spain," I commented.

"Do they not have stars in America?" asked the fourteen year old nephew of señor Serret who met us at the station.

"You would never know the difference," I said, "once you get away from the city."

"There are different stars in Hollywood," said señor Serret.

We dreaded going to the hotel, remembering our accommodations at Reus; but it was a delight: spotless, full of light, red carnations everywhere, white muslin curtains, shining tiled floors. There were a couple of hours before the late hour of a Spanish dinner, so we were invited for a stroll. Stars and dark sky over low, flat-roofed houses (stretching crookedly along very winding streets) looking white, pale blue, tan or yellow by lamplight. A pleasant southern atmosphere heralded a new part of the world.

"Now I commence to live," said Sofia. "Am I not in a much better humor? I am approaching my country. Oh, but may we just have some sunshine tomorrow!"

"It has been warm here all day," said Señor Serret, raising our hopes. I had visions of a sunbath on the Mediterranean shore. We had walked to the sea, where a white plaza, a few palms and a white balustrade edged the sea. Quiet, stars, no carriages, no conveyances.

"Come to my house a while before dinner," urged señor Serret. We went through his pharmacist's shop on the main street and upstairs to his apartment. His fourteen year old nephew was playing a Spanish air on a black

upright piano as we entered. We greeted the two daughters and a brother, a painter of romantic landscapes that adorned the walls.

I became acquainted with *una mesa camilla*: a circular table draped with red curtains, with chairs drawn close to it. The red curtains were divided and parted in front of each of the four chairs. On the bottom of the table was a rack, and on it a brazier full of live coals, protected by a wire hood. On this one rested his feet, discreetly dropping the curtains. It was most comfortable. While we armed ourselves the fourteen year old did a splendid performance of Bach and Franck at the piano. His pharmacist uncle was his teacher.

Day dawned, unfortunately, without the hoped-for warmth and sunshine. The charming hotel remained so, but cold. The morning did not even arrange any hot water. The winding little streets still looked like a theater-set, but less romantically so under a gray sky. Most all the folk moving in them had something to do with agriculture and the association of field with town. Almost no car traffic, and but a few bicycles. Carts everywhere: two-wheeled carts with billowing canvas tops like baby Conestoga wagons drawn by little gray burros, or donkeys, or horses were everywhere; and the unpaved edges of the streets rattled with the sound of wagon wheels. Almost every man wore either black corduroy trousers, black corduroy jacket, or both, and a small black beret. Of all ages and sizes. Most wore a sort of bedroom slipper and a few wore wooden shoes. All women, young and old, were soberly dressed in plain black dresses with black coats or wrapped closely in black shawls. It began to seem a bit unreal to me.

Because the day was cold and she could not get warm Sofia was not happy. Our combined humors were not improved by the sight of the concert room: a small hall belonging to a youth movement group, like a small well worn-out barn with rough plank floor, full of holes, splinters and dust. Stiff wicker-seated chairs had been set up in cold rows. It smelled of dust and cold plaster. The stage was no better. The piano, another unbelievable wreck of

Italian origin, was immovably stuck with its legs in cracks of the planking forming the stage floor. There was no device for heating, nor any light on the stage except for two overhead bulbs. It did not look too promising.

It was also a concert *de noche*. We sat, black velvet and white tie, over a cup of coffee at the Centro Mercantil waiting for the hands of the clock to point toward eleven. It was too cold to remain in the tiny foyer of the Baviera. A narrow stove in the middle of the hall at the Centro Mercantil did shed a little warmth. Chill may have been the concert room but the whole-hearted reception granted us by the members of that small music group in far-away Vinaroz was warm, enthusiastic, intelligent and rewarding. Praise be to men like sensitive, keen, highly educated señores Serret and Santos, who in spare hours find time to ignite the flame of music in the hearts of the villagers, to all of whom the arts were important! They are a well-informed group of men, cognizant of the trends of contemporary art, theater and poetry and well-grounded in the traditions of each.

As señor Santos said: "After all, music is three-quarters of our lives."

BURGOS: Twenty-four hours in Madrid to have clothes pressed, laundry done, accounts straightened with the Casa Americana (and to get new travel orders and a fresh cluster of tickets). Madrid had been sharply frosty, but dry and crisp. The Hotel Regina had received me like an old friend, from the Recepción to the head waiter to the nice people who tend the floors and housekeep.

Coches-camas (sleeping cars) again, Madrid to Burgos: straight into the cold north. We had to leave the pleasantly warm berths of an old fashioned sleeper at the unseemly hour of 5:45 A.M. A small bus with two rows of seats (benches rather), facing one another, carried us to the Hotel Condestable, where the retiring process began all over again; there to wait for the dawn and a better hour to cope with whatever situation might confront us.

Morning came frosty bright. Burgos was enchanting. The aristocracy of its Castillian past cast an aura of nobility and pride over the mellow buildings, with facades of glassed-in balconies. Through this maze of glass the winter sun poured warmly, to make comfortable the solid cold houses. The Paseo del Espalon, along the river Arlanzón, was enchanting—even in leafless winter. It stretched itself along to the great stone etching of the Arco de Santa Maria, a handsome 16th century gateway built upon the foundation of an 11th century fortress.

This Castilla la Vieja is the most essentially Spanish part of Spain. Its tastes, customs, traditions have influenced all the rest of the nation. It is the hub of the Spanish wheel, the founthead of its heraldry and nobility.

The wonder of the Burgos cathedral defies description:

gothic spires, and minarets pointing into the Castillian blue sky: wonder of column and carving, rose-window and fantastic altars.

I climbed up the old cobbled streets to the hill above, where remains of a castle stand; and from which descend the ruins of a wall with a couple of Moorish gates, complacently overlooking the centuries. Burgos was rebuilt in the 9th century by Alfonso III after his reconquest of these lands from the Saracens. Here, too, was the residence of El Cid Campeador, Spain's legendary hero. Through the 10th century gates in the old walls has passed the splendid glory of Spanish chivalry.

Cold wind and church bells. A haughty past in a mellow present, with patches of snow on the ground.

"Burgos is ugly," said a chatty waitress in the dining-room.

"We do not find it so."

"Oh, it's alright to visit. There is nothing, though, to do; no place to go." She and another girl had been peering out the door into the foyer.

"What do you see?" asked Sofia.

"Oh, a young man, *muy guapo*," they said.

"American?"

"No, Catalan."

"Is it better that he be handsome than good?"

"Well, if not handsome they have to have something good about them, I guess."

"Like Burgos?"

"Oh, well, Burgos is nice in summer. We dance some in the evenings. But it isn't exciting like . . . like Madrid."

The concert hall in the Circulo de la Union was full; the audience, for a provincial one, quite receptive. The courtesy of Castilla la Vieja must still be lingering. There was even a reception afterwards, with Jerez (a heady wine) and distinctive cordiality.

The next morning was white with frost.

We visited hastily the Carthusian monastery of Miraflores. I bought a rosary made of compressed rose-petals, fragrant as any rose-jar.

Then, after a repast at the Casa Ojeda, *platos típicos, cordero asado*, we had to seek a train for regions farther north: destination Santander. We left the poplar valley and began finding mountains, rusty ones, timbered ones; vast Alpine-like vistas; mountain streams; patches of snow; then decorative houses like Swiss chalets appeared. Forests turned into paper-mills. Paper-mills turned into steel mills. The Basque country! The Mar Cantabrico would have to accept us on its shores, on the morrow.

LÉRIDA: "How was the concert?" asked the tall dark waiter who was attending us for supper at the Hotel Palacio. "My wife went, but I was not able to."

"It was very fine," replied Sofia, "and what a magnificent public! intelligent, appreciative and cordial."

"We are like that in Lérida," he said, peeling, slicing and decorating with sugar a huge orange.

"You are an artist too," I said, "judging by the deft way you handle an orange."

"In life, everything is art."

"It is not a dream then? *La Vida es Sueño*?" said I.

"Art is at least preferable," interrupted Sofia.

"Whatever is well-done is art," said the proud Spaniard, "an art to serve well, an art to make music well. We, alike, are artists."

"One thing I like so much in Spain," Sophía continued after the waiter had gone, "is the pride of the people. That man is not our waiter. He is our friend. He considers himself a philosopher and our equal."

The concert in the small hall of the Disputación Provincial had been very brilliant: brilliance of the candelabra, of an intelligent and distinguishing looking audience, and—as a partial result of the atmosphere at least—brilliance of our performance.

CÁDIZ: The Little Conservatorio de Manuel de Falla with its small dusty *salon de actos* had three grand pianos: a worn Erard, a German-make equally weary, and a big Rönisch on which I played for our final concert for the Casa Americana.

The little gray-haired concierge had laboriously edged the stage (platform, rather) with potted palms, doing all the lifting and carrying herself. She was also one of the first to come back to the little lecture-room in the conservatory after the concert, where the portrait of Manuel de Falla hung. The spirit of the great master of Cádiz hovered over the little halls. I am sure, to the little concierge, he was her master too; the faded conservatory her home; its dusty memories her pride. She was part of it, no mere servant.

The audience (a small membership group, mostly middle-aged men: professors, writers, poets) was extraordinary. There were a few younger men in the same professions, a bright-eyed priest and a few young girls. It was the most intelligent, informed, appreciative audience that we found in all Spain: afar in remote Cádiz.

Cádiz! a little point of land touching the waters of both the Atlantic and the Bay of Cádiz. Cádiz, the ancient, with a known history dating back 3600 years. Cádiz, legend says, rounded by Hercules. Centuries of invasion, of piracy, of epidemics, of civil war have passed. Still, the "almost island" of Cádiz remains: a tight web of narrow, straight, balcony-hung streets: a white, compact city, bathed by the eternal sea, with houses of a former day sporting square white towers from which the prosperous merchant and master of some commercial fleet could watch his ships arrive, rich with cargo from the Mediterranean's eastern shores.

Two splendid testimonies to Spanish art lie hidden in

Cádiz: in the chapel of the women's hospital is a superb St. Francis of El Greco, in the crypt of the cathedral the simple bronze plaque identifying the tomb of Manuel de Falla.

Unseasonal rain fell about the dingy walls of the dilapidated conservatory. The cold office of the director and the library of music; the proud registry of 200 matriculated students of music. A penniless and splendid effort, almost sublime on the part of the director, señor don Antonio Gessa Loaysa, as penniless and shabby as his struggling conservatory; and as openly kind, radiant and effusive, and elusive, as the Andalucian sun.

Don Antonio Gessa met us in a horse-drawn fiacre. He could scarcely invite us to dine since, having become a widower, he lives alone on mostly hard-boiled eggs. Of money, there is simply none. If he earned 1000 pesetas monthly, Sophía thought him lucky: \$25.00. His directorship of the conservatory is largely honorary. His professorship is music history, a little in advance of the children who come in and out of his Conservatorio Elemental; but it is the Conservatorio Elemental de Manuel de Falla, and the glorious tradition of the master is to be carried on—and will be—as long as don Antonio leads.

He sat in silence at a little terrace café, the Anteojo, along the sea, while a friend, señor Martel, read poems inspired by the bull-fight; and we consumed crawfish and beer. The gray rain fell steadily outside. These poems, exalting death in the ring, seemed to fall ill upon the little man with the mourning band on his arm and his not-apt-to-be-realized hopes for the conservatory. Most of all, he would like a Casa Americana established in Cádiz, with a library and center for the diffusion of culture to his hungry, remote people. Perhaps this hope will be realized by don Antonio Gessa one day, and will directly benefit his little conservatory.





Concert Hall

JACOB AVSHALOMOV

"Tom O'Bedlam"—Robert Shaw Choral and Orchestra, Academy of Music, Philadelphia, Pa., March 31 (Robert Shaw, conductor)

"Based on an anonymous poem about Mad Tom with feathers and ribbons in his hat, Mr. Avshalomov's music is ever eerie and evocative."

(Max de Schauensee, *The Philadelphia Evening Bulletin*, April 1)

WILLIAM AMES

Sonata for Viola and Piano—Composers Group of New York City, June 3

ESTHER WILLIAMSON BALLOU

Sonata for Piano—Phillips Gallery, Washington, D. C., March 7 (composer at the piano)

"Esther Williamson Ballou presented her own sonata, in three movements, for the piano. The statement of the first movement is bold, and the rhythms live and meaningful. The slow second movement extends the long arch of its melody without interruption into the chorale, which forms the theme of the last movement."

(Wendell Margrave, *The Evening Star*, Washington, D. C., March 8)

"First performances went to a striking sonata by Mrs. Ballou, who serves as her own pianist, and most handsomely so. Her music, unlike some contemporary writing for piano, remembers the singing qualities of the instrument, as well as some of its finest sonorities."

But it is a classic work built along lines that recall the eighteenth century, with rolling ornaments and linear development that give a great sense of power. The slow movement is a profoundly felt, and amazingly simply devised melodic sequence. It has an inevitability about it and a kind of utter calm that reminds us of the slow movement of the Beethoven Opus 135."

(Paul Hume, *The Washington Post and Times Herald*, March 8)

GEORGE BARATI

Slow Dance for violin and piano—Town Hall, New York City, January 21 (Fredell Lack, violin)

Two Dances for violin and piano—(Peer International)—Wailuku, Maui, Territory of Hawaii, January 26 (Tosny Spivakovsky, violin)

Two Dances for violin and piano—(Peer International)—MTNA Convention, St. Louis, Mo., February 12 & 14

Two Piano Pieces—Academy of Art, Honolulu, Hawaii, March 13 (Lucille Delaney, piano)

Configuration for orchestra, American Symphony, Hunter College, New York City, March 18 (Enrico Leide, conductor): American Symphony, Brooklyn Museum, New

York City, March 20 (Enrico Leide, conductor)
Sandra's First Walk for piano—Piano Teachers Guild Student Concert, Honolulu, Hawaii, March 20
Chamber Concerto—Heidelberg, Germany, summer 1955

MARION BAUER

Six Little Piano Pieces—New York College of Music, Carl Fischer Hall, New York City, February 14

"Marion Bauer's 'Six Little Piano Pieces' contains pleasant material handled in a professional and pianistically charming way."

(M. D. L. *Musical America*, March 1955)

JACK BEESON

Fifth Sonata for Piano—New School for Social Research, New York City, March 16 (Don Shapiro, piano)

"Hello Out There", opera—Pennsylvania College for Women, Pittsburgh, Pa., July 1 (Harold Blumenfeld, musical director)

JOHN BECKER

Soundpiece #1 for Piano and Strings (First Performance)—Mandel Hall, Chicago, Ill., November 8

ARTHUR BERGER

Serenade Concertant—Brandeis University, Framingham, Mass., June 9 (Izler Solomon, conductor)

Three One-Part Inventions for Piano—Festival of Contemporary Arts, University of Illinois, Urbana, Ill., Feb. 27 (George Reeves, piano)

Partita for Piano—Brandeis University, Waltham, Mass., April 25 (Joel Spiegleman, piano)

Three One-Part Inventions—Princeton University, Princeton, N. J., April 17 (Charles Rosen, pianist): Massachusetts Institute of Technology, Cambridge, Mass., May 3

Duo for Oboe and Clarinet—Massachusetts Institute of Technology, Cambridge, Mass., May 3

Quartet for Woodwinds in C Major—New York Philharmonic Chamber Ensemble, Lamont School of Music, University of Denver, Denver, Colorado, May 14

HERMAN BERLINSKI

Three Preludes for Organ—Temple Emanuel, New York City, April 9; St. Paul Chapel, Columbia University, New York City, May 24 (Dr. Baker, organist)

From the World of My Father, Organ Preludes—Concert tour, Los Angeles, Oklahoma City, St. Louis, Chicago, Fresno, Santa Cruz, Seattle, Decatur, Birmingham, Springfield, Ridgewood, N. J., Newark, N. J., May 1 to May 20 (Dr. Baker, organist)

Elegy for Organ—Temple Emanuel, New York City, April 30, May 14, May 15 (Herman Berlinski, organist)

The City Song Cycle—Juilliard School of Music, New York City, May 18 (Virgile Hale, organist)

GORDON W. BINKERD

Trio for Clarinet, Viola & Cello (premiere)—University of Illinois, Urbana, Ill., January 16

Symphony #1 for orchestra—University of Illinois, Urbana, Ill., March 20

Sonata for Cello & Piano—League of Composers—ISCM, New York City, February 28; Creative Concerts Guild, Harvard University, Cambridge, Mass., May 8

Suite for Flute and Oboe—Tuesday Morning Musical Club, Urbana, Illinois, March 22

Prelude & Allegro for Flute & Piano—Tuesday Morning Musical Club, Urbana, Ill., March 8

HENRY BRANT

Labyrinth for separated choirs of strings—Cooper Union, New York City, March 6 (Otto Luening, conductor)

"... (it) is in truth a labyrinth of strange whining sounds rather like stretched wires in the wind. The separate parts add up to a rather incredible chromatic spectrum of sound not unpleasant."

(P G-H, *New York Herald Tribune*, March 7)

ELLIOTT CARTER

The Defense of Corinth—Louisiana State University, Baton Rouge, La., April 5
Sonata for Cello and Piano—Sudwestfunk Orchestra, ISCM Festival, Baden-Baden, Germany, June 20 (Hans Roebaud, conductor)
Eight Etudes and A Fantasy for Woodwind Quartet—University of Illinois, Urbana, Ill., Feb. 27

NORMAN CAZDEN

Three Constructions for Woodwind Quintet Op. 38—University of Maine, May 22

CHOU WEN-CHUNG

And the Fallen Petals—The Louisville Orchestra, Louisville, Ky., October 8 (Robert Whitney, conductor)
 "The most unconventional work on the two programs, and perhaps the most interesting, was Chou Wen-Chung's 'And the Fallen Petals.' It was a short, pointillistic study in timbres that had oriental touches but avoided the usual pentatonic 'chu-chin-chow' type of phony orientals.
 Mr. Chou's work is a sensitive piece of scoring, and one that will be interesting to hear again."
 (Harold C. Schonberg, *The New York Times*, October 10)

AVERY CLAFLIN

Modern Madrigals: Design for The Atomic Age and The Quangle Wangle's Hat (World Premiere)—The Randolph Singers, The Taft School, Mass., March 1 (David Randolph, conductor)
Design for The Atomic Age, Quangle-Wangle's Hat—The Randolph Singers, Carnegie Recital Hall, New York City, September 27 & October 4 (David Randolph, conductor)

HENRY LELAND CLARKE

No Man Is An Island—Fillmore Union High School, Fillmore, Calif., Feb. 3; Washington Junior High School, Bakersfield, Feb. 3; Roosevelt High School, Fresno, Feb. 4; First Congregational Church, San Francisco, Feb. 6; Midland School, Los Olivos, Feb. 8; Lobero Theatre, Santa Barbara, Feb. 8; Mabel Shaw Bridges Hall, Pomona College, Claremont, Mar. 18 & 19 (Pomona College Men's Glee Club, William F. Russell, conductor; Russell Gerling, piano)
Happy Is The Man—Grace Lutheran Church, Culver City, Calif., Feb. 13 (Chancel Choir, Robert Tusler, organist and choirmaster)
Wonders Are Many (Text from Sophocles' "Antigone") (First performance)—Annual Concert of American Music, Beta Psi Chapter of Phi Mu Alpha Sinfonia, BAE 147, University of California, Los Angeles, Feb. 27 (Sinfonia Chorus, conducted by the composer; Richard Levitt, tenor; Richard Williams, baritone; Alvin Walker, piano)
The Minstrel (From "The Loafer and the Loaf") (First performance)—Annual Spring Musicale, Phi Nu Chapter of Mu Phi Epsilon, U.C.L.A., March 13 (Valerie King, flute; Marie Brown, piano)
Overheard, Lullaby for A Reluctant Sleeper, Spirit of Delight (First performance)—Music Faculty Series 1954-55, Royce Hall, U.C.L.A., March 14 (Anne Shaw Price, soprano; the composer at the piano)
Three Clerihews—Royce Hall, U.C.L.A., Los Angeles, Calif., April 12 (Waldo Winger, baritone & pianist)
No Man Is An Island—The Pacific Southwest Intercollegiate Glee Club Association, Belle Wilber Thorne Hall, Occidental College, Los Angeles, Calif., May 14 (William F. Russell, conductor)
Gloria In The Five Official Languages of The United Nations—First Unitarian Church, Los Angeles, Calif., May 15 (Arthur Atkins, conductor)
Monograph for Orchestra (First Performance)—Royce Hall, U.C.L.A., Los Angeles, Calif., May (Lukas Foss, conductor)

Rondo for Violin and Piano Masquers Club, Hollywood, Calif., May 31 (Joachim Chassman, violin; Lowndes Maury, piano)
La Musa: Variation On Musetta's Waltz From 'La Boheme' (First Performance)—Bohemians of Los Angeles, The Cove, Los Angeles, Calif., June 11 (Peter Jona Korn, conductor)

HENRY COWELL

To Henry Cowell—The Dance Grio and The Studio Dance Group, YMCA, Minneapolis, Minn., May 7
Three Ostinati With Chorales—University of California, May 10
The Little Black Boy—National Gallery of Art, Washington, D. C., November 21 (Roland Hayes, tenor)

ROBERT DELANEY

Adagio for Solo Violin and Strings—Mandel Hall, Chicago, Ill., November 8 (Paul Kahn, violin)

RICHARD DONOVAN

Suite for String Orchestra (world premiere) — The Little Symphony Orchestra, Peabody Conservatory, Baltimore, Md., March 11 (Reginald Stewart, conductor; Alfred Genovese, oboist)
 "The excellence of Mr. Donovan's SUITE was all the more apparent with its fresh rhythmic figures, its interesting contrapuntal writing, and its fine craftsmanship."
 (George Kent Bellow, *The Evening Sun*, Baltimore, March 18, 1955)
 "The evening came completely alive with the first notes of Richard Donovan's sprightly 'Suite for Strings and Oboe' . . . This gay and individual piece . . . deftly performed by Alfred Genovese and the orchestra, admirably paced by Mr. Stewart . . ."
 (Helen Penniman, *Baltimore News-Post*, March 12, 1955)
Four Songs of Nature (Associated Music Publishers)—New Haven Woman's Choral Society, New Haven, Conn., March 30 (Frank Widdis, conductor)
Paignion for Organ—Yale University, New Haven, Conn., October 21 (Michael Schneider, organist)
Two Choral Preludes for Organ — Cornell University, March 13 (William Austin, organist)
Serenade for oboe, violin, viola & cello (New Music) — Yale University, New Haven, Conn., April 25 (William Ulrich, oboe; Gerard Rosa, violin; Alfred Loeffler, viola; Pablo Svilokos, cello)
Old Bangum for men's chorus and Orchestra — Spring Choral Festival, Hartford, Conn., April 24
Two Choral Preludes on American Hymn Tunes for organ (Mercury)—Organ Festival, Lemgo, Germany, April 25; Sonnerstag, Germany, July 14 (David Pizarro, organist); Watertown, Conn., April 1 (George Morgan, organist)

IRWIN FISCHER

Chorale Prelude On Innsbruck — Kristakirju, Reykjavik, Iceland, June 13 (John Power Biggs, organist)
The Pearly Bouquet—Mandell Hall, Chicago, Ill., November 8

JOHAN FRANCO

Scene de Ballet—Regional Composers' Forum, University of Alabama, April 23 (Paul C. Wolfe, conductor)
Sonatina for flute and viola — George Peabody College, Nashville, Tenn., December 1, 1954 (Elena Harap, flute; Dr. Vernon H. Taylor, violin)
Nocturne for orchestra—Oklahoma City Symphony, Oklahoma City, Okla., January 9 (Guy Fraser Harrison, conductor)
Rondo Capriccioso for carillon — Rockefeller Memorial Chapel, Chicago, Ill., January 23 (James R. Lawson, carillonneur)
Fantasia for carillon—Oklahoma City, Okla., February 6 (William M. Lemonds, carillonneur)
2nd Variation on the Parsifal Chime, for carillon—Washington Carillon, Washington, D. C., February 22 (Charles T. Chapman, carillonneur)
Five Miniatures and An Encore for flute solo—Faculty

Recital, Juilliard School of Music, New York City, March 12 (Ruth Freeman, flute)
Sonatina for Flute and Viola—Carnegie Recital Hall, New York City, March 22 (Ruth Freeman, flute)
Five Miniatures and An Encore for flute solo—Carnegie Recital Hall, New York City, March 22 (Ruth Freeman, flute)
Resurrection Chorale for organ, New York Ave. Presbyterian Church, Washington, D. C., July 24 (William Watkins, organ)
Prelude for Carillon: Toccata #5: Pastorale for Carillon—City Hall, Rotterdam, Holland, June 15 (Ferdinand Timmermans, carillonneur)
Toccata #6 for carillon—Singing Tower, Luray, Va., July 12, August 20, August 28 (Charles T. Chapman, carillonneur)
Prelude in B Flat for carillon—Singing Tower, Luray, Va., July 14, August 2, August 21 (Charles T. Chapman, carillonneur)
Prelude for carillon—Singing Tower, Luray, Va., August 27 (Charles T. Chapman, carillonneur)
The Fisk Chime for carillon—Singing Tower, Luray, Va., August 27-28 (Charles T. Chapman, carillonneur)
Paritia I for carillon—University of Kansas, Lawrence, Kansas, July 31 (Ronald Barnes, carillonneur)
Fantasia for Carillon—Delft, Netherlands, May 5
Concerto Lirico for Violin and Chamber Orchestra—National Gallery of Art, Washington, D. C., May 1 (Richard Bales, conductor)

MIRIAM GIDEON

Sonnets From Millay—New School for Social Research, New York City, March 9
Canzona—Interarts Concert, Riverside Museum, March 27
Adon Olom for orchestra and chorus—City College Auditorium, New York City, April 28
Air for Violin and Piano—Interarts Concert, Riverside Museum, May 20

P. GLANVILLE-HICKS

Thomsoniana—The Settlement Music School, Philadelphia, Pa., May 1 (Arthur Cohn, conductor)

ROGER GOEB

Quintet for Trombone and Strings—Eastman School of Music, University of Rochester, Rochester, New York, April 5

FORREST GOODENOUGH

Suite for Piano—Composers Group of New York City, June 3

PARKS GRANT

A Quiet Piece for organ—Oronton, Ohio, January 9 (Kenneth E. Runkel, organist): Southwestern Composers Symposium, University of Texas, Austin, Texas, March 28 (Esma Beth Clark, organist)
Friendship and Freedom for mixed chorus—All-Mississippi College Choir, Jackson, Mississippi, March 17 (Conducted by composer)
Scherzo for Flute and Small Orchestra—University of Alabama Orchestra, Tuscaloosa, Alabama, April 22 (Paul C. Wolfe, conductor)
Instrumental Motet for string orchestra—University of Alabama Orchestra, Tuscaloosa, Alabama, April 22 (Paul C. Wolfe, conductor)
Looking Across, words by Thomas Hardy—Oxford, Mississippi, April 22 (Jane Cofield, soprano; Ester Oelrich, piano)
Prelude and Fuguing Tune for band—University of Mississippi Concert Band, Oxford, Mississippi, May 2 (Conducted by composer)

ROBERT GROSS

String Quartet No. 5—Arnold Schoenberg Hall, University of California, Los Angeles, Calif., October 8

LOU HARRISON

Mass—Grace Rainey Rogers Auditorium, Metropolitan Museum of Art, New York City, May 8 (The New York Concert Choir; Margaret Hillis, conductor)

"It is (Mass), in a way, neo-neoclassic, going back to pre-Bach ecclesiastical music for most of its inspiration, and to a section of Bach's B minor Mass itself for one extended passage.

A strong modal feeling is present in this sensitive low-pitched work. It is skillfully written without parading its contrapuntal resource or giving the singers any great problems. There is no reason why such a work as this Mass should not find a permanent place in the ecclesiastical repertory."

(H. C. S., *The New York Times*, May 9)

WELLS HIVELY

La Florida, Cuatro Canciones—Sociedad de Conciertos de Cordoba, Casa Americana, Madrid, Spain, February 11 (Sofia Noel, soprano; Wells Hively, piano): Centro Mercantil Zaragoza, Spain, February 14

"En cuarto a las varias obras que fueron interpretadas, originales del maestro Wells Hively, ponen relieve una suma habilidad en el manejo de un estilo claro y atractivo, a la vez con atisbos de moderno, aunque sin grandes novedades . . ."

(A. A. Hoja Del Lunes, *February 14, 1955*)

Diputacion Provincial, Lerida, Spain, February 15: Casa Americana, Barcelona, Spain, February 17

"Wells Hively is uno de los mas destacados compositores del actual momento in Norteamerica y no ha mucho estreno su opera "Junipero Serra" en Bruselas. Sus obras, de caracter descriptivo, como les "Suites", "La Florida" y "Paisajes Muxicanos" poscen gracia expresiva y evidente interes en su desarrollo armonico, dentro de la escuela moderna, no exerta de remanticismos y con influencias "debussyanas", que no le quitan personalidad. Sus canciones sobre poesias de Antonio Machado, interpretadas admirablemente por Sofia Noel, son sentimentales



y inspiradas. Fue excelente interprete pianistico de sus propias obras y como acompañante de Sofia Noel."

(*El Noticiero Universal*, February 19, 1955)

Centro de Lectura, Reus, Spain, February 18: Centro Mercantil, Igualada, Spain, February 20: Sociedad de Conciertos, Vinaroz, Spain, February 21: Filarmonica Castellonense, Castellon, Spain, February 23: Ateneo Mercantil, Valencia, Spain, February 24

"'La Florida', suite de tres piezas que inciaba el programa nos parecia musica muy digna, de buena escritura pianistica, de muy grato impresionismo y con neologismos armonicos nunca negativos de la tonalidad, a Dios gracias. Su autor las interpreto muy bien, domostrando asi que es un excelente pianista."

(*El Levante*, February 25, 1955)

Aula de Cultural-Caja de Ahorros, Alicante, Spain, February 25: Salon de Gala del Casino, Murcia, Spain, February 26: Circula de la Union Drugos, Spain, March 1: Club de Amistad Hispano-Norteamericano, Santander, Spain, March 3: Centro Cultural Femimimo, San Sebastian, Spain, March 5: Diputacion Provincial, Vitoria, Spain, March 8: Circulo do la Amistad, Cordoba, Spain, March 14: Casa Americana, Sevilla, Spain, March 15: Conservatorio Manuel de Falla, Cadiz, Spain, March 16.

ALAN HOVHANESS

Prelude and Quadruple Fugue for Orchestra (First Performance)—Eastman Rochester Orchestra, Rochester, New York, May 8 (Dr. Howard Hanson, conductor)

The Stars—The New York Concert Choir, The Metropolitan Museum of Art, New York City, May 8 (Margaret Hillis, conductor)

"The Stars, of Mr. Hovhanness, is a short work, a little tone picture, delicately scored, with the celesta tinkling the music of the spheres. Not too much in evidence is Mr. Hovhanness' predilection for exotic, busy near-East patterns, though in one spot the nationalist shows himself."

(*H. C. S. The New York Times*, May 9)

The Prophetess—ANTA Theatre, New York City, May 8 (Dances by Ann Halprin)

Easter Cantata—Boston University Chorus and Orchestra, Boston University Theatre, Boston, Mass., May 11 (Composer, conductor)

"The Boston premiere of Alan Hovhanness's *Easter Cantata* last night revealed again the special qualities that more and more indicate the emergence of this 44-year old composer's stature as one of the few truly born composers in the land . . . His works in the near-Eastern vein are marvels of exotic color, free, rhythmically and tonally fascinating . . . The Cantata represents an intermingling of the most comprehensive elements of the eastern and the western. It is, in fact, ecumenical both in its music and its stanzas; a universal work.

Beginning with an overture evoking a shimmering mystery it moves to a soprano solo expressive of deep and reverent mourning on the death of Christ and develops into a dark choral passage of cumulative effect. . . . The whole culminates in a fugue revealing the composer's powerful contrapuntal equipment as well as his inherent musical conviction . . ."

(*Rudolph Ellis, The Boston Herald*, May 12)

Describe Me, Green Stones, Fans of Blue, Feast of Flowers, Pagan Saint, Sound, Lullaby of The Lake, Songs for Voice and Piano—New School For Social Research, New York City, January 12 (Leyna Gabriele, soprano; Hercules Theophanidis, piano)

Suite for Violin, Piano, and Percussion—The University of British Columbia, Vancouver, Canada, Feb. 8 (Harry Adaskin, violin; Frances Marr, piano; John Avison, percussion)

Concerto No. 5 for Piano and String Orchestra—Cooper Union, New York City, March 6 (Maro Ajemian, piano; Otto Luening, conductor)

"*Talin*" *Concerto for Viola and String Orchestra*—YMHA, New York City, March 6 (Maurice Levine, conductor; Emanuel Vardi, viola)

Concerto No. 5 for Piano and String Orchestra — Grace

Rainey Rogers Auditorium, Metropolitan Museum of Art, New York City, March 9 (Maro Ajemian, piano; Composer, conductor)

"*The Stars*" (First Performance) — Goodman Memorial Theatre, Chicago, Ill., April 25 (Paul Young, conductor)

"*Transfiguration*" Cantata for Tenor Solo and Chorus — Madison Ave. Presbyterian Church, Albany, New York, April 10 (Edgar Curtis, conductor)

Ardent Song (First American Performance)—ANTA Theatre, New York City, May 3 (Martha Graham Dance Company; Simon Sadoff, conductor)

Duet, Khirgiz Suite—Town Hall Green Room, New York City, May 3 (Ruggiero Ricci, violin; Mitchess Andrews, piano)

Other Man Or The Beginning of A New Nation, A Ballet (Play by William Saroyan) (First Performance)—Bard College, New York, May 14 & May 15 (Staged by Jean Erdman)

Ardent Song—ANTA Theatre, New York City, May 20 (Martha Graham Dance Company, Simon Sadoff, conductor)

The Prophetess—ANTA Theatre, New York City, May 18 (Danced by Ann Halprin)

Easter Cantata—Boston University Chorus and Orchestra, Boston, Mass., May 11 (Composer conducting)

" . . . the work is in his characteristic style and expresses a sweet, childlike grace. The text, has a certain primitive simplicity to it.

"We find here the bright, ringing orchestral timbres, shimmering percussive effects, and melismatic melodies that are inscribed with the delicacy found in illuminated Persian manuscripts." (*Harold Rogers, The Christian Science Monitor*, Boston, May 12)

Four Moments: Easter Cantata — Tanglewood, Lennox, Mass., July 19

Concerto No. 1 for Orchestra—Grant Park, Chicago, Ill., July 20

Violin Concerto (Premiere)—Castle Hill Festival, Ipswich, Mass., (Roman Totenberg, violin; Alfredo Antonini, conductor)

Fifth Piano Concerto (Premiere)—Pacific Coast Music Festival, Santa Barbara, Calif., September 10 (Leopold Stokowski, conductor)

"Hovhanness's music will, of course, take on more understandable form, logic and inevitability as one becomes familiar with it. On first acquaintance I was impressed by the richness of effects achieved by opposing the sharp bell-like tones of the piano in contrasting tonality to the rather sonorous, flowing texture of the strings, and by the sotto voce background of pizzicato choirs and scattered interjections during the melodic piano passages. There is much that is new, rich and rewarding to discover in this complex but entrancing music, that speaks of distant lands and times, or Oriental instruments and quavering melodic lines. In the outdoor setting, where the faintest tones may be lost to a barking dog, a passing plane, a distant telephone bell or the chimes of the Old Mission, the piece did not show to its best advantage. Yet even here it invited further experience and richer understanding.

"Barbara Steinbach, an attractive young concert pianist from San Deigo, played the solo part with superb skill and an obvious enjoyment in the surprising and unorthodox percussive effects accorded to her by the composer. It is a most intricately integrated piece that demanded the most meticulous skill as well as brilliance and warmth on the part of both soloist and orchestral voices, and the performance was accomplished with complete aplomb and unity."

(*Ronald D. Scofield, Santa Barbara News-Press*, Sept. 11, 1955)

Quartet for Flute, Oboe, Cello and Harpsichord—The Baroque Ensemble, University of California, May 10

Fairy Tale (Choreographed by Hadassah)—The Dance Drama Company, State University Teachers College, Potsdam, New York, May 7

CHARLES IVES

Third Symphony—The Little Symphony Orchestra, Peabody Conservatory, Baltimore, Md., March 11 (Reginald Stewart, conductor)

Hallowe'en for String Quartet and Piano—Louisiana State University, Baton Rouge, La., April 5

Third Symphony—Louisiana State University, Baton Rouge, La., April 24

Symphony No. 2—San Francisco Symphony Orchestra, San Francisco, Calif., Feb. 24, 25 & 26 (Enrique Jorda, conductor)

Symphony No. 3—Carnegie Hall, New York City, March 13 (Symphony of the Air; Leon Barzin, conductor)

"Charles Ives Symphony No. 3, a work of natural piety and freshness of spirit, concluded yesterday afternoon's concert . . . The composition was, of course, a proper choice to round out the panoramic view, afforded by the orchestra of America's most gifted creators, since Ives himself represents the beginning of a stream of domestic talent whose end, fortunately, is still nowhere in sight."

(Jay S. Harrison, *New York Herald Tribune*, March 14)

"The sincerity of this composer, his independence, his unpolished earnestness and lack of subterfuge in putting down his thoughts—great thoughts—are now generally conceded. One was reminded in the first movement of this symphony, with its fragments of hymn-tunes contrapuntally treated, of Bach's ways of treating a chorale-prelude."

(Olin Downes, *The New York Times*, March 14, 1955)

Piano Sonata No. 1—Town Hall Green Room, New York City, May 17 (William Masselos, piano)

Second Sonata for violin & piano—The Village Church, Bronxville, N. Y., November 11

Piano Sonata No. 1—National Gallery of Art, Washington, D. C., May 29 (William Masselos, piano)

Symphony No. II—Berlin, Germany, summer 1955 (George Barati, conductor)

DONALD JENNI

Terzetto for Violin, Viola, and Cello (First Performance)—Mandel Hall, Chicago, Ill., November 8

LOCKREM JOHNSON

Second Sonata Op. 42—Louisiana State University, Baton Rouge, La., April 13

Second Cello Sonata, Op. 42—Ojai Festival, Ojai, Calif., May 20 (Joseph Schuster, cello)

Sonata Breve, Op. 26—Evangelische Akademie, Frankfurt, Germany, April 17 (Hanne Kopp-Deutscher, violin; Bernard Kistler, piano)

Fourth Piano Sonata—University of California, May 10 (Shirley Munger, piano)

Chaconne, Op. 29—Port Townsend, Wash., Feb. 12

ERIC ITOR KAHN

Eight Inventions for Piano Solo—Town Hall Green Room, New York City, May 10 (Russell Sherman, piano)

Actus Tragicus—ISCM Festival, Baden-Baden, Germany, June 18 (Hans Rosbaud, conductor)

Inventions: Short Piano Piece: Ciaccona Dei Tempi Di Guerra—Hessischer Rundfunk, Frankfurt am Main, Germany, June 22 (Composer at piano)

ULYSSES KAY

Suite for Orchestra—University of Minnesota, Minneapolis, Minn., March 1

Three Pieces After Blake—Cooper Union, New York City, March 27 (Shirlee Emmons, soprano; David Brockman, conductor)

Triumvirate, a suite for male voices—de Paur Infantry Chorus, Carnegie Hall, New York City, April 10 (Leonard de Paur, conductor)

Song of Jeremiah, cantata—Interracial Fellowship Chorus & Orchestra, Town Hall, New York City, May 22 (Eugene Brice, bass-baritone; Harold Aks, conductor)

A Lincoln Letter—Schola Cantorum of the University of

San Francisco, M. H. do Young Memorial Museum, San Francisco, Calif., May 25 (Vahan Tooljian, baritone; Dr. Giovanni Camajani, conductor)

How Stands The Glass Around? madrigal—The Randolph Singers, Weston, Vermont, July 24; Carnegie Recital Hall, New York City, September 27 & October 4 (David Randolph, conductor)

Partita In A—Town Hall, New York City, October 5 (Anahid Ajemian, violin; David Garvey, piano)

ELLIS B. KOHS

Variations On L'Homme Arme—Claremont, Calif., Feb. 14 (Dan Eller, piano)

Toccata for Harpsichord or Piano—Claremont, Calif. (Dan Eller, piano)

Chorale Variations on Hebrew Hymns—Southwestern Symposium, Austin, Texas, March 28 (Willis Bodine, Jr., organist)

Sonatine for Violin and Piano—San Francisco, Calif., March 27 (Ronald Stoffel, violin; Donald Pippin, piano)

Variations On L'Homme Arme—New School for Social Research, New York City, April 13 (Donald Shapiro, piano)

Nocturne for Viola and Piano—Arnold Schoenberg Hall, University of California, Los Angeles, Calif., October 8

JOHN LESSARD

Mask—National Gallery of Art, Washington, D. C., May 22 (Jeanne Behrend, piano)

MERRILLS LEWIS

From the South—A Sacred Rhapsody—Louisiana State University, Baton Rouge, La., May 1

KURT LIST

Remember (First Performance)—The Randolph Singers, Carnegie Recital Hall, New York City, September 27 & October 4 (David Randolph, conductor)

NORMAN LOCKWOOD

Six Serenades for String Quartet—Louisiana State University, Baton Rouge, La., April 5

Twenty Third Psalm—Louisiana State University, Baton Rouge, La., April 24

ANTONIO LORA

Five Songs—Carnegie Recital Hall, New York City, October 13 (Angelene Collins, soprano)

ROBERT MCBRIDE

Oboe Quintet—Classic String Quartet, Carnegie Recital Hall, New York City, February 14

Mexican Rhapsody—St. Louis Philharmonic Orchestra, St. Louis, Mo., March 17 (Russell Gerhart, conductor)

Depression—University of California, May 10

CHARLES MILLS

Prologue and Dithyramb for String Orchestra (First Performance)—Grace Rainey Rogers Auditorium, Metropolitan Museum of Art, New York City, March 8 (Jonas Perle, conductor)

"Mr. Mills' work is an eight-minute piece that uses the strings resourcefully to make music that is both individual and agreeable. The prologue is a slightly mournful opening that moves slowly and flowingly. The Dithyramb is lively and rhythmically intricate."

(R. P. *The New York Times*, March 9, 1955)

The True Beauty (First New York Performance)—The Randolph Singers, Carnegie Recital Hall, New York City, September 27 & October 4 (David Randolph, conductor)

DANIEL PINKHAM

Madrigal (First New York Performance)—The Randolph Singers, Carnegie Recital Hall, New York City, September 24 & October 4 (David Randolph, conductor)

PAUL A. PISK

The Waning Moon—Mac Dowell Club, Bovie, Texas, Feb. 1
Sonata for Flute and Piano—Symposium, University of Texas, Austin, Texas, March 28 (Joan Templar, flute; Gerhard Winsch, piano)
Canzone for Chamber Orchestra—Symposium, Texas Technological Institute, Lubbock, Texas, April 3
Sonata for Horn and Piano—University of Illinois, Urbana, Ill., April 21
Four Songs From Op. 83—University of Texas, Austin, Texas, April 21 (Ruthanna Huser, soloist)
Three Songs From Op. 83—Carnegie Technological Institute, Pittsburgh, Pa., May 15 (Martha Ritchey, soloist)
Prelude Fugue and Hymn for organ—Birmingham, Alabama, June 7 (Kenneth Osborne, organist)

QUINCY PORTER

Poem and Dance—Symphony of the Air, Carnegie Hall, New York City, February 13 (Howard Hanson, conductor)
 "Quincy Porter's 'Poem and Dance' has an . . . invigorating and complex rhythmic scheme, at times suggesting Stravinsky's 'Sacre'."
 (Musical America, March 1955)

LELAND H. PROCTER

Sonata for Clarinet or Viola—Southwestern Symposium of Contemporary American Music, University of Texas, Austin, Texas, March 28 (Albert Gillis, viola; Verna Harder, piano)

EDA RAPOPORT

Quintet for Strings In One Movement—(First performance)
 —Carnegie Recital Hall, New York City, March 22 (Kohon String Quartet)
Four Pieces for Piano—Carnegie Recital Hall, New York City, October 13 (Esther Ostroff, piano)

WALLINGFORD RIEGGER

New Dance—Art Institute, Chicago, Illinois, April 11 (Bill & Pat Medley, pianos)
Three Songs for Flute, Oboe, Clarinet & Bassoon—Institute Chileno-Britanico de Cultura, Santiago, Chile, November 18, 1954
Evocation, The Cry, New Dance—Louisiana State University, Baton Rouge, La., April 13
Canon and Fugue and Dance Rhythms—Cincinnati Symphony Orchestra, Cincinnati, Ohio, April 1 and April 2 (Thor Johnson, conductor)
Concerto for Piano and Woodwinds—ISCM-League of Composers Concert, Carnegie Recital Hall, New York City, March 28
 "Wallingford Riegger's austere Concerto for Piano and Woodwinds written in 1953 closed the program. It is a contemporary piece in its very bones. In its two twelve tone movements, as in its final tonal section, the development of the form is a growth from the mood and material never relying for structure on bygone formulas. It is a taut work, but carries conviction even though it may warm the heart."
 (P. Glanville-Hicks, New York Herald Tribune, March 29, 1955)
 "The chief vitality of the evening, in fact, was in Wallingford Riegger's Concerto for Piano and Woodwinds. It is more of a sextet than a concerto, but it is continuously interesting and it mingles the poetic and playful with attractive skill. Leonid Hambro and the New York Woodwind Quintet gave it a first class performance."

(R. P. The New York Times, March 29, 1955)

Closing Piece—Columbia University, New York City, July 21 (Marilyn Mason, organist)
Canon and Fugue in D Minor—Philadelphia Orchestra, October 7 (Eugene Ormandy, conductor)

"The novelty of the afternoon was a rewarding one. It was the Canon and fugue in D Minor of Wallingford Riegger, given its first hearing in this city in a performance honoring the 70th birthday of the Georgia-born composer. The new work opens with a Canon of Bachian beauty, which is repeated toward the music's close. The Fugue is a work of fine musicianship skillfully and imaginatively written and artfully flavored with dissonance.



It had the advantage of an outstanding performance by Ormandy & Co. The audience received it with warm approval and the composer was on hand to acknowledge the appreciation."

(Edwin H. Schloss, Philadelphia Inquirer, Oct. 8, 1955)

"The new piece is bright and clean cut, written with a sure touch."

(Max de Schauensee, Philadelphia Evening Bulletin, Oct. 8, 1955)

Canon and Fugue in D Minor—Carnegie Hall, New York City, March 22 (Leon Barzin, conductor)

"The expertly wrought Riegger work effectively contrasts the general consonance of the canon with the more dissonant flavor of the fugue."

(L. T. New York Herald Tribune, March 23)

Second Quartet—Cincinnati, Ohio, May 8

String Quartet No. 2—Illinois Wesleyan University, May 11

PAUL SCHWARTZ

Three Duets for Soprano and Tenor—Amerika-Haus, Frankfurt, Germany, March 17 (Sylvia Carlisle, soprano; Marion Alch, tenor; Ladislav Foldes, piano)

String Quartet In Two Movements—Kenyon College, Gambier, Ohio, May 6 (The Walden String Quartet)

Variations On An Ohio Folk Tune, Op. 25a (for two pianos)—Wittenberg College, Springfield, Ohio, April 15; Kansas State Teachers College, Pittsburgh, Kansas, April 18; Baker University, Baldwin City, Kansas, April 21; Mount Saint Scholastica College, Atchison, Kansas, April 26 (Kathryn and Paul Schwartz, duo-pianists)

Benedictus Es, Domine—Presser Hall, Western College for Women, Oxford, Ohio, May 15 (The Kenyon College Choir, Paul Schwartz, director)

Variations On An Ohio Folk Tune, Op. 25 (First Performance) — Memorial Auditorium, Ohio University, Athens, Ohio, March 13 (Ohio University Symphony Or-

chestra, Karl Ahrendt, conductor)

"The work, rather brief and modern, is charming and the contrasts of movements are excellent. The orchestration for the Scherzo is especially beautiful. The five variations, representing aspects of life in Ohio, past and present, grow progressively more dissonant to the final Dance."

(Gwen Roach, *The Athens Messenger*, March 14, 1955)
Benedictus Es, Domine (first performance)—St. Thomas Memorial Church, Oakmont, Pa., March 20 (The Kenyon College Choir, Paul Schwartz, director); The Chapel, Pennsylvania College for Women, Pittsburgh, Pa., March 20 (The Kenyon College Choir, Paul Schwartz, director)

Serenade for String Orchestra, Op. 14—Recital Hall, University of Illinois, Urbana, Illinois, July 19 (Bernard Goodman, conductor)

Serenade for String Orchestra—Mandel Hall, Chicago, Ill., November 8

TOM SCOTT

The Creation, Albert Hall, London, England, Atlanta Baptist Choir, June 1955

LEON STEIN

Adagio—The Pro Musica Trio, The Chicago Chamber Music Society, Chicago, Ill., April 13

"Dance of the Exultant" from *Three Hassidic Dances*—Flint Symphony Orchestra, Flint, Mich., March 27 (Raymond Gerkarnski, conductor); Cincinnati Symphony Orchestra, Cincinnati, Ohio, April 2 (Thor Johnson, conductor)

Air—Orchestra Hall, Chicago, Ill., April 11 (David Davis, violin)

"The Fisherman's Wife", Opera (libretto by Roslyn Rosen)—Eighth Street Theater, Chicago, Ill., May 12

Trio for Trumpets—De Paul Little Theatre, Chicago, Ill., March 28; Chicago Temple, May 4

Dance No. 2 of Three Hassidic Dances—Tri-City Symphony Orchestra, April 23

Symphonic Movement (First Performance)—Dow Symphony Orchestra, November 2 (Wilford Crawford, conductor)

Trio for Trumpets—University Composers Exchange Festival, Western State Teacher's College, Kalamazoo, Michigan, November 19

Hassidic Dance—Tri-City Symphony, Davenport, Iowa, April 23 (Piero Bellugi, conductor)

Rhapsody (First Performance)—Mandel Hall, Chicago, Ill., November 8

HALSEY STEVENS

"The Ballad of William Sycamore" (premiere)—University of Southern California Symphony Orchestra and Trojan A Cappella Choir, Los Angeles, Calif., October 6 (Ingolf Dahl, conductor)

"I thought the piece was the finest of the many I have heard from Stevens' pen. It used its folklike material without the slightest cheapness or banality. The poetic moods were sensitively mirrored by the music, and the entire piece had an exuberance and ease of utterance which made it most pleasant to hear." (C. Sharpless Hickman, *B'nai Brith Messenger*, Los Angeles, Calif., Oct. 14)

Partita for Harpsichord: Intermezzo, Cadenza and Finals—University of California, May 10

Like As The Culver On The Bared Bough—The Randolph Singers, Carnegie Recital Hall, New York City, September 27 & October 4 (David Randolph, conductor)

Sonata for Horn and Piano—Arnold Schoenberg Hall, University of California, Los Angeles, Calif., October 8

GERALD STRANG

Concerto Grosso for Piano and Chamber Orchestra—Arnold Schoenberg Hall, University of California, Los Angeles, Calif., October 8

GEORGE TREMBLAY

Two Sonatas for Piano, Opus 8—Arnold Schoenberg Hall, University of California, Los Angeles, Calif., October 8

JOHN VERRALL

Serenade for Five Instruments—Louisiana State University, Baton Rouge, La., April 5

Serenade for Five Instruments—The Woodwind Quintet, University of California, May 8

ROBERT WARD

Symphony No. 3—National Gallery of Art, Washington, D. C., May 1 (Richard Bales, conductor)

BEN WEBER

Four Songs, Op. 40—University of Illinois, Urbana, Ill., Feb. 27

Prelude and Passacaglia, Op. 42—The Louisville Orchestra, Columbia Auditorium, Louisville, Ky., Feb. 19 (Robert Whitney, conductor)

Sonata for Violin and Piano, Op. 30—The Women's Music Club, Columbia, Ohio, April 1 (Alexander Schneider and Mieczyslaw Horowitzski)

Prelude and Passacaglia—Louisville Orchestra, Louisville, Ky., October 8 (Robert Whitney, conductor)

"The Prelude and Passacaglia by Ben Weber, had a mild flirtation with twelve-tone elements, though this was far from strict twelve-tone writing. It was in Central European, late-Wagnerian chromaticism, with some hints of Schoenberg's 'Verklaerte Nacht.' Dignified, and a little stuffy . . ."

(Harold C. Schoenberg, *The New York Times*, October 10)

Prelude and Passacaglia (New York Premiere)—The New York Philharmonic Symphony, Carnegie Hall, New York City, November 3 (Dimitri Mitropoulos, conductor)

"Ben Weber, 39-year-old American composer, is a man who may produce something distinctive before long. His Prelude and Passacaglia, Op. 42, which was introduced to New York by the Philharmonic Symphony at Carnegie Hall last night, is a work that merits respect. It has a point of view and a touch of personality."

This score, one of the works to emerge from the Louisville Philharmonic-Rockefeller Foundation commissioning program, uses the twelve-tone system. But Mr. Weber is not uncompromising about his atonalism. There is more than a suggestion of Wagner and early Schoenberg in his work, particularly in the rather juicy prelude. The passacaglia has points of interest, but it sags somewhat in the middle. It could be pruned to advantage.

Dimitri Mitropoulos, who used a score in conducting Mr. Weber's composition, is at his best in modern music of this school. He directed the orchestra in a performance that made clear every detail in the piece while allowing it to build within its own logic. Mr. Weber, who came out to take a bow, must have been pleased with what he heard."

(Howard Taubman, *The New York Times*, November 4)

"Ben Weber's Prelude and Passacaglia disclosed an arresting musical talent. His position in the twelve-tone world is somewhat right of center; he is no doctrinaire but musician first. I found the piece pleasant and well made, though not fully sustained. The writing is fluent, the orchestral treatment sober in spite of an obvious romantic undercurrent, but in the last variations the momentum seems to run out. This is solid music, dignified, and altogether free of the tentative frivolities one so often encounters in would-be contemporary music. Mr. Mitropoulos gave it a relaxed and well moulded performance."

(Paul Henry Lang, *The New York Herald Tribune*, November 4)

ADOLPH WEISS

Andante for Flute, Violin and Piano—Arnold Schoenberg Hall, University of California, Los Angeles, Calif., October 8





Sponsored by the American Composers Alliance

STOKOWSKI

conducts

Roger Goeb's Symphony No. 3

**Lou Harrison's Suite for Violin Concerto
and Small Orchestra**

Anahid Ajemian, violin — Maro Ajemian, piano

**Ben Weber's Symphony on Poems of
William Blake**

Warren Galjour, baritone

Once again Stokowski has brought to the world
brilliant interpretations of new

VOLUME V
NUMBER 3
1956

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
THE MUSIC OF JACOB AVSHALOMOV <i>William Bergsma</i>	3
CATALOG OF COMPOSITIONS: JACOB AVSHALOMOV	8
SCANDINAVIAN MUSIC IN THE U.S.A. <i>David Hall</i>	11
MUSIC IN THE SOUTHWEST <i>Johan Franco</i>	12
FESTIVAL AT MISSISSIPPI SOUTHERN COLLEGE <i>Parks Grant</i>	13
I MARRIED A MUSICIAN <i>Edith J. R. Isaacs</i>	14
THE LOUISVILLE-ROCKEFELLER WORKS IN THE CONTEMPORARY AMERICAN SCENE <i>R. H. Hagan</i>	15
CONCERT HALL	16
RIEGGER'S MODESTY FAILS TO CONCEAL HIS GREATNESS .. <i>Herbert Elwell</i>	23
INFORMATION DEPARTMENT	24



American Composers Alliance

250 West 57th St., New York 19, N. Y.

Officers:

ROBERT WARD, *President*

HENRY COWELL, *Vice-President*

HUGO WEISGALL, *Second Vice-President*

ULYSSES KAY, *Secretary*

AVERY CLAFLIN, *Treasurer*

LOCKREM JOHNSON, *Assistant Treasurer*

OLIVER DANIEL, *Consultant*

CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON

ARTHUR BERGER

ELLIOTT CARTER

RICHARD DONOVAN

MIRIAM GIDEON

P. GLANVILLE-HICKS

ROGER GOEB

OTTO LUENING

WALLINGFORD RIEGGER

Editorial Committee:

GORDON W. BINKERD

MIRIAM GIDEON

P. GLANVILLE-HICKS

HERBERT HAUFRECHT

VLADIMIR USSACHEVSKY

HUGO WEISGALL

FRANK WIGGLESWORTH

Bulletin Editor: OLIVER DANIEL

Associate Editors: ANDREW HEATH

JAMES RINGO

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Edward Ballantine
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow

*Marion Bauer
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Carl Buchman
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Hugo Davise
Robert Mills Delaney
Richard Donovan
Eric Dressel
Robert Erikson
Vivian Fine
Irwin Fischer
*George Foote
Johan Franco
Florence Galajikian
*Paolo Gallico
Edwin Gerschefski
Miriam Gideon
P. Glanville-Hicks

Roger Goeb
Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyring
Lou Harrison
Herbert Haufrecht
Irwin Heilner
George Henry
Ethel Glenn Hier
Wells Hively
Louis Horst
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenni
Lockrem Johnson
*Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Koehler
Ellis B. Kohs
Victor Landau
Beatrice Laufer
Rowland Leach
John Lessard
H. Merrills Lewis
Goddard Lieberman
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Robert McBride
Colin McPhee
Charles Mills
Walter Mourant

Otto Mueller
Robert Nagel
Dika Newlin
N. Lindsay Norden
Willson Osborne
Hall Overton
Lee Pattison
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Leonard Ralston
Eda Rapoport
Lewis Raymond
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Elna Sherman
T. Stanley Skinner
Russell Smith
David Stackhouse
Leon Stein
Halsey Stevens
Gerald Strang
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
George Wehner
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Arthur Willman
Joseph Wood

Associate Members: *Mrs. Lewis M. Isaacs, Mrs. Charles Ives

*Deceased

The Music of Jacob Avshalomov

By WILLIAM BERGSMA

THE music of Jacob Avshalomov has an immediate and secure effect on its hearers. Audiences take it on its own terms, and generally like it. Considered as craftsmanship, it is direct, unfussy, superficially non-experimental, even conservative. It is therefore surprising (but true) that it takes a very high degree of musical sophistication fully to appreciate it.

Such phenomena as tape recorders and percussion ensembles apart, we are conditioned by historians, theoreticians, and the nineteenth century in general to look for innovations in a new and special kind of harmony, coupled with an aesthetic manifesto. It is Wagnerian harmony and philosophy which we explain if paid to, not the Wagnerian melos or the subtle and varied Wagnerian time scale. This tradition of public relations continues even when it is useless or deceiving: Dallapiccola, to take one example, asserts his dodecaphonic principles in his program notes; he does not mention, cannily enough, that while they apply freely to the melody, the harmony usually proceeds without them. Avshalomov's harmonic structure is subtle, personal, and functional. It does not depart in any talking-point manner from the reasonable standard of the day. So far as I know, he has not issued any artistic manifestos. Judged by these conventional, if misleading standards, Mr. Avshalomov has no claim to originality.

Another thing which may be deceiving is that Avshalomov has in the course of a rather picturesque career come into honest possession of what we might consider exotic material. There was a time when it was obvious to all that the common denominator in American music lay in utilizing the folk-songs of the American Indian; later this concept was revised to substitute negro spirituals and jazz; still later, it was helpful if a composer was born in a log cabin in Lincoln, Nebraska, on the Fourth of July.

It is possible that what is new, peculiarly American, and peculiarly valuable in American music is its inevitable, natural, and creative diversity. Roger Sessions, Alan Hovhaness, Gian-Carlo Menotti, and Bernard Rogers are all authentically American composers. The roots of their art encompass the traditions of almost all Western music and some near-Eastern. The art of our country would be the poorer for the loss of any of them. All of these men, and all composers here are constantly subjected to the intermingling and fruitful combat of differing musical approaches. They are also subjected to the overwhelming impact which is made on our rhythmic concepts in vocal and absolute music alike by the extraordinarily jagged and

varied accentuation of American speech.

Avshalomov's childhood in China (his mother was American, but he himself did not settle in this country until he was 18 or so), his Russian-Jewish heritage, and (in a sense) his own independent spirit—these are the exotic elements, honestly come by. When they appear in his music there is none of the sense of perfumed fakery which is oppressive in Delius and Griffes. If a man has really seen dragons, he has a right to talk about them.

There is another element in Avshalomov's music which is off-beat by the standards of the day: he is a lyric composer, and when he isn't, he is a dramatic composer.

With the possible exceptions of Ravel and Prokofiev, I cannot think of a first-rate composer in the second quarter of the 20th century whose talents were natively lyric. Certainly the main emphasis and contribution of Hindemith, Schönberg, and Stravinsky was toward a new objectivity in organizing themes, counterpoint, structure, and harmony. Such a return to objectivity and organization was emphatically needed after the flaccid meanderings of the Strauss-Scriabine kind of tone-poem. Perhaps inevitably, the problems of lyric outline were secondary to the main struggle. Perhaps also, as *Th. Rake's Progress* suggests, the talent of melody writing is one which is inborn, and not made.

The result is that a composer who is predominantly lyric



the moon.

the moon.

the moon.

the moon.

the moon's my con-stant mis-tress and the lone-ly out my

the moon is my constant mis-tress and the lone-ly out my

the moon is my con-stant mis-tress and the lone-ly out my

the moon's my con-stant mis-tress and the lone-ly out my

110

sing: any food, any feeding, money, drink or

115

clothing, come dame or maid, be not a-fraid, poor Tom will injure no-thing.

clothing, come dame or maid, be not a-fraid, poor Tom will injure no-thing

not a-fraid, poor Tom will injure no-thing.

mar-row, the flam-ing drake and night-crow, make me an-oid to my

my mar-row, the flam-ing drake and night-crow, make me an-oid to my

mar-row.

mar-row.

mar-row.

mar-row.

and now I

deliriosa morte

120

(S.C.)

125

mf poco a poco animando

130

From the Score of "Tom O'Bedlam" by Avshalomov

Allargo con brio

f With a host of fu-rious fan-cies... *f* with a
f With a host of fu-rious fan-cies, with a
f With a host of fu-rious fan-cies, where-of I am com-mander, with a
Allargo con brio *f* with a host of fu-rious fan-cies whereof

119

host of fu-rious fan-cies, where-of I am com-mander, with a burn-ing spear and a horse of air
Soft-ly
 host of fu-rious fan-cies, where-of I am com-mander, with a burn-ing spear and a horse of air
 an com-mander, where-of I am com-mander, with a burn-ing spear and a horse of air

124

to the wild-erness I wander...
 to the wild-erness I wander...
 to the wild-erness I wander...
 to the wild-erness I wander...

130

fu-rious fan-cies, with a

134

With a host of fu-rious fan-cies...
 der. With a host of fu-rious fan-cies...
 der. With a host of fu-rious fan-cies...
 der. With a host of fu-rious fan-cies...

From the Score of "Tom O'Bedlam"

there is no repetition in the oboe line, except for a falling sixth in bars 116 and 119. The rhythmic figure is never the same, but also never obscure. Even without the percussion there would be no aural ambiguity, yet the phrase is not an obvious one. Its subtleties lie in the inter-relation of the contour of a phrase and the irregular spacing of fast notes. Immediately afterwards, the phrase is distorted in fragmentation, growing in speed and height to lead into a brilliant choral outburst. In this instrumental transition passage, there is again the feeling of being placed in a larger perspective. We are in the world of the English horn solos in the slow movement of the *Symphonie Fantastique* or the prelude to Act III of *Tristan*.

The choral outburst is real virtuoso stuff. A quick cross-accented suddenly-full-and-loud imitative passage leads suddenly to insubstantiality: "... with a burning spear and a horse of air"—and on *air* the sopranos are left on a high G, *diminuendo*, "... to the wilderness I wander," and the *wandering* is directionless chromatic melisma (in the true Purcell tradition of illustrating active verbs) while the oboe compounds the confusion. Then razzle-dazzle, antiphonally. One beat we are in six parts, the next in two, the next in four. At bar 167 a preliminary climax chord, six voices, C major with an added G#; more razzle-dazzle, this time sopranos and basses syncopated against sharp on-beats by altos and tenors, then for five bars at 175 a great unison followed by a 9-part D major triad in first inversion with the third on top. Then pell-mell *presto* down hill, 6-8, in beautiful contrast to the previous augmentation.

Perhaps among the Tudor composers it would be possible in so short a space to find as great virtuosity and flexibility in the voicing of a chorus. It is rather wonderful to find in this late stage of the art, in one of the oldest and certainly most usual media, so fresh an ear, such calm audacity. The work won the New York Music Critic's award for the best choral work of the 1953-54 season. The Robert Shaw Chorale has done it some ninety times on tour, at last count. It deserves its success.

For most of his life, Avshalomov has been organizing and conducting choruses and orchestras. It shows. *Tom O'Bedlam* is a hard piece, and not suited to the needs of the Wednesday night glee-club; but it is written to be as easy as possible, and with a full imaginative idiomatic grasp of the medium. The same thing is true of his instrumental writing. It is "grateful" and gives the performer fun. This is one of the fundamental secrets of orchestration, and it is not known to many.

This making things as pleasant for the performer does not involve any indolence or lack of adventure on Avshalomov's part. I remember when *Tom O'Bedlam* was in rehearsal, he discoursed to me at length about the jingles. He and the percussionist had spent an absorbing hour or two trying them out: how many jingles should there be? On a long stick or a short stick, thick or thin? Where

located on the stick to produce just the desired effect? I had a broken leg at the time, and could not have escaped enlightenment if I had wanted to; but I didn't want to. It is fascinating to watch a perfectionist at work.

As of his 36th year, Jacob Avshalomov has added works of substance and evocative power to our music. We can hope for more, and will not be disappointed.

BIOGRAPHICAL NOTE

Jacob Avshalomov was born on March 28, 1919 in Tsingtao, China. His mother was a San Franciscan; his father is Aaron Avshalomov, Siberian-born composer whose work is characterized by oriental musical materials cast in western forms and media—produced during a thirty year residence in China.

Naturally enough the son's early musical studies were with his father. After graduating from British and American schools before he was 15, Avshalomov Jr. worked as a factory supervisor in Tientsin, Shanghai and Peiping for four years. During this period he was active in many sports and held the fancy-diving championship of North China.

Early in 1937 a business assignment to Shanghai brought him into the orbit of his father's activities; here (within the elastic hours of colonial business life) he assisted in the preparation of a Chinese Ballet and served an apprenticeship by working on scores and parts of his father's music. Up to that point music had been an avocation; and although these activities were interrupted by the Japanese invasion and a stint in a British volunteer corps, the commitment to music had been made. In December of that year Avshalomov's mother returned to the U. S. for repatriation, and with her came the immigrant son resolved on the composer's travail.

A year in Los Angeles brought a brief but nourishing contact

with Ernst Toch; two years in Portland, Ore., at Reed College, in the Junior Symphony, and studies with Jacques Gershkovitch, were followed by two years at the Eastman School of Music where Bernard Rogers was a most congenial master in composition and orchestration.

During the war Avshalomov was in London where he found time to conduct a performance of the Bach *St. John Passion* at Friends House, and met Michael Tippett. A later assignment brought him to the China desk of the O.S.S. in Washington, where met a double-compatriot, Vladimir Ussachevsky who is also from China.

The end of the war brought an Alice M. Ditson Fellowship in composition, and a post on the music faculty of Columbia University which he held from 1946 to 1954. During this period, in addition to teaching, he conducted the university chorus and orchestra in the U. S. premieres of Bruckner's Mass in D, Tippett's *A Child of Our Time*, and Handel's *The Triumph of Time & Truth* (revived in celebration of Columbia's bicentennial).

Avshalomov's *The Taking of T'ung Kuan* and *Evocations* have been conducted by Leopold Stokowski, and his *Sinfonietta* by Thomas Scherman. His *Tom o' Bedlam* was premiered by Robert Shaw and received the N. Y. Music Critics Award for 1953. He held a Guggenheim Fellowship in 1951.

He has contributed articles and reviews to MODERN MUSIC, MUSICAL AMERICA, and the Music Library Assn. NOTES, and has often appeared in lectures and forums.

In June he resigned from Columbia University to become conductor of the Portland Junior Symphony. Last year he conducted the 30th anniversary concert of this orchestra, with Robert Mann as soloist in the Beethoven concerto; accounts of this occasion were given in ACA Bulletin (Vol. IV, No. 1, 1954) and over CBS network during a Philharmonic intermission. Avshalomov won the Naumberg Recording Award for 1956, and his *Sinfonietta* will soon be issued by Columbia Records.

Catalog of Compositions: Jacob Avshalomov

ORCHESTRAL

Title	Time	Publisher
SLOW DANCE (1942)	5½	ACA-CFE

(Also, version for piano solo)

Premiere by National Gallery Sinfonietta under Richard Bales, August 13, 1945.

"It doubtless is quite unimportant that the last-named composition offered the largest measure of satisfaction to this listener, but it nevertheless may be in order to give the reasons for my preference.

"They are to be found in the union of expression and technique. Avshalomov's definition of a somber mood derives first from gravely eloquent melodies which are stated in a finely wrought contrapuntal movement. The experienced listener discovered the vitality of this music first in the constantly active bass voice, surely one of the best examples of this important technical element to be found in contemporary art. Too many moderns write lazy basses."

—Glenn Dillard Gunn in *The Washington Times-Herald*, August 14, 1945.

CUES FROM THE LITTLE CART (1942-rev. '53)

11 min. ACA-CFE

Suite from material originally composed as incidental music for performance at Reed College; and again at Columbia University, February, 1949.

"A late February production of that captivating gem of classical Hindu comedies, *The Little Clay Cart*, was given at Columbia University with Milton Smith, professor of drama, directing. Jacob Avshalomov, an instructor in the university's department of music, wrote a special score for the production which was altogether lovely and captured the sensuous and plaintive witchery of authentic Hindu folk music without belaboring the alien dissonances that considerably dissipate the charm for Occidental ears. The score melodically decorated the comedy and, more than any other aspect of the presentation, pointed the exotic and capricious essence of the play, giving it style and unity."

—*School and Society*, Vol. 69, No. 1788, March 26, 1949

THE TAKING OF T'UNG KUAN (1943-rev. '47)

8 min. ACA-CFE

Premiere by Detroit Symphony Orchestra under Leopold

Stokowski, November 20, 1953.

"The first performance was of Jacob Avshalomov's *The Taking of T'ung Kuan*. Ending as it did in a dissonance of brass, it injected a sorely needed bit of spice into a somewhat saccharine program.

"It isn't solely dissonance of old harmony that makes the new composition a desirable concert piece.

"The composer, a young man born and reared in China, has a profound knowledge of the orchestra, and puts it to most effective use in developing his theme of strife and victory.

"The composer, who came here from New York for the premiere, was presented to the audience by Stokowski after the performance."

—J. Dorsey Callaghan (Free Press Movie Critic), November 21, 1952.

SINFONIETTA (1946-rev. '52) 16 min. ACA-CFE
Premiere by Little Orchestra Society of New York, under Thomas Scherman, November 29, 1949.

"Mr. Avshalomov's Sinfonietta which followed and completed the program showed in its three movements a more sombre, more exotic gift. Sombre in both its moods and materials, exotic in the more superficial terms of presentation and instrumentation.

"The ideas and the structures evolved were scrubbed bare of detail and nuance expressly for the purpose of leaving this decorative role to the orchestration, and here the composer succeeded magnificently, for his orchestration is completely a part of the organic and acoustical whole."

—P. Glanville-Hicks in *The New York Herald-Tribune*, February 16, 1953.

EVOCATIONS FOR CLARINET AND CHAMBER ORCHESTRA (1947-rev. '52) 17 min. ACA-CFE
(Also, version for clarinet, or viola, and piano)

Premiere by Yaddo Festival Orchestra, under Dean Dixon, August 17, 1950.
Winner of Naumberg Recording Award for 1956; to be released by Columbia Records.

Performances under David Broekman with Herbert Tichman, soloist, Cooper Union, January 18, 1953; under Leopold Stokowski, Tichman, soloist, Museum of Modern Art, February 22, 1953.

"*Evocations for Clarinet Solo and Chamber Orchestra*, by Jacob Avshalomov, seemed the most substantial work of those played. On a read-through, it is hard to truly estimate the more difficult corner movements, but the slow movement, which was heard twice, has a poise and tranquillity that bespeak the presence of that deeper spring from which a real creative gift draws life. Avshalomov's style is both eloquent and austere, and for music of its degree of melodic solidity has an unusually varied and original base structure."

—P. Glanville-Hicks in *The New York Herald-Tribune*, January 19, 1953.

SUITE FROM THE PLYWOOD AGE (1955) 14 min. Ms
I. Timber to Plywood
II. "Heroes of the Age"
III. Citations
(Two versions: full orchestra, theater orchestra)

CHAMBER WORKS

DISCONSOLATE MUSE (FLUTE AND PIANO) 6 min. AMP
(1942)
Premiere by Doriot Anthony, Rochester, N. Y., 1943.

TWO BAGATELLES (CLARINET AND PIANO) 5 min. Merrymount
(1943)

SONATINE FOR VIOLA AND PIANO 14 min. Music Press
Premiere by Emmanuel Vardi, Museum of Modern Art, March 16, 1947.

"Notable was . . . the half-Jewish half-Chinese Sonatine by Jacob Avshalomov, a sweet and lyrical piece."

—Virgil Thomson.

"Am meisten interessierten der amerikanisch-russische Komponist Avshalomov in oestlichen Reizen seiner Musik (stimmungsvolles Lento) . . ."

—Br.-Sch. in *Hamburger Abendblatt*, June 4, 1952.

PIANO WORKS

THEME AND VARIATIONS MINIATURE (1942) ACA-CFE
VISION ACA-CFE

CHORAL WORKS

TWO PENSIVE SONGS (1942) SATB
I. I Promise Nothing (Houseman) 3 min. Merrymount
II. Because Your Voice (Joyce) 2½ min. Ms
PROPHECY (ISAIAH) (1947-rev. '52) 7 min. ACA-CFE
SATB, tenor solo, organ.

Written for and premiered by the Park Avenue Synagogue, May 1947.

CANTATA: HOW LONG, O LORD 15 min. E. B. Marks
for chorus, alto solo and orchestra
(1950).

Premiere under composer's direction, Columbia University, March, 1950.

" . . . this cantata is a strong, original, and moving work, deserving of wide-spread performance. The first of its five movements sets a dramatic, declamatory contralto solo against an incantational orchestral continuity. A brief recitative then leads to an agitated, vigorous, and highly climactic section, still primarily declamatory in style, for the full chorus and orchestra. The two concluding sections develop increasing serenity: For the Earth Shall Be Filled sets the contralto solo against the chorus a cappella, in long polyphonic lines; and the final movement, The Lord Is My Shepherd, for solo, chorus, and orchestra, achieves a mood of tranquil affirmation."

—Cecil Smith in *Musical America*, August, 1950.

"The over-all 'style' is, however, something that will only be grasped after acquaintance. Its intensity, its dramatic contrasts between, say, violence ('all the remnant of the people shall spoil thee because of the violence done to the land') and utter simplicity (as the final 23rd Psalm), should reward those who may find, at first, that it has to be taken in the teeth like a bit. Even as such it will serve to balance the choral diet, which consists of altogether too much pabulum these days. There are instances of syllabic stress and emphases that appear somewhat strange at first; but here again, one discovers consistencies as one becomes familiar with the whole work: it does establish its own style—its own medium of saying what it says: Its oddities of word-stress and syllabic stress are quite its own: they're not like Strawinsky or William Schuman or Roy Harris or Ludwig Lenel or Peter Mennin, nor are they in any way Americanese. This new work by its positively-bent composer, Jacob Avshalomov, has quite obviously a moral connotation, player, listener—who is concerned with it, can best interpret in his own conscience, thoughts and words."

—Normand Lockwood in *Choir Guide*, January, 1952.

TOM O'BEDLAM (1951) SATB 11 min. New Music
solo oboe, tabor and Jingles.

Premiere by Collegiate Chorale under Robert Shaw, Carnegie Hall, December 15, 1953 Awarded New York Music Critics' Award as outstanding new choral work of 1953.

" . . . there was one new contemporary work of considerable merit, Jacob Avshalomov's *Tom O'Bedlam*."

"Mr. Avshalomov's piece is based on a seventeenth-century poem about Poor Tim, a harmless madman. Using a simple accompaniment of an oboe and a percussionist with a tambourine and a small drum, the composer has managed to evoke a poignant picture of the gentle beggar who felt he was summoned to a tourney 'ten leagues beyond the wide world's end.'

"Perhaps it relied a little too closely on the words for its

musical inspiration, but its translations of the text, such as the high sustained sopranos after the words 'horse of air' and the singing about the moon, were genuinely inventive. The piece held the closest attention of the large audience through its eleven-minute length."

—Ross Parmenter in *The New York Times*, December 16, 1953.

"... the concert included two diverting first performances: *Tom O'Bedlam* by Jacob Avshalomov for Chorus, Oboe and Percussion; and *Five Fables With Music* by Ernst Bacon ...

"For a change, this contemporary part of the program wasn't solemn, worthy, depressing, dignified or esoteric. Avshalomov's work is eerily fantastic in spots, and benefits from an excellently set text. The composer, conductor of the Columbia University Chorus, obviously knows his voices. It is an imaginative piece, provocative of many different moods and a real addition to the choral repertoire."

—Harriett Johnson in *The New York Post*, December 16, 1953.

"Jacob Avshalomov's *Tom O'Bedlam* was outstanding in the Christmas concert given by the Collegiate Chorale, under Robert Shaw ..."

—*The New York Times*, December 20, 1953.

"Avshalomov composed *Tom O'Bedlam* in 1951 and dedicated it to the Columbia University Chorus, of which he is conductor, and to Marilyn Miller, oboist, who was the accomplished soloist in this performance. The work was inspired by the anonymous seventeenth-century English poem that describes the pathetic begging of Mad Tom, one of the many patients who were let out of the overcrowded asylum of Bethlehem, or Bedlam as it was known, to roam the countryside in search of food and clothing. The poignant oboe recitatives, the use of the percussion to suggest the clanking of chains, and the beating of the tambourine bring vivid dramatic color to the score. The vocal writing is expert and the harmony ingenious; altogether *Tom O'Bedlam* is an admirable work, emotionally expressive and musically original."

—Robert Sabin in *Musical America*, January, 1954.

OF MAN'S MORTALITY (1952) SATB 11 min. Peer

I. Hic Jacet (Raleigh)

II. In Time of Plague (Nashe)

III. Tangle, Wrangle, Brangle (Rabelais)

"Of *Man's Mortality* consists of three variations on the theme of death set to texts by Walter Raleigh, Thomas Nashe, and Francois Rabelais (englished). The first two are consistently elegiac and dark-hued in mood, the last heavily ironic. The composer's idiom is an acridly tonal one, shot through with unresolved dissonances, minor seconds, and major sevenths ... all the elements from which a major composer might be fashioned are present ..."

—Irving Lowens in *Notes*, June, 1953

PROVERBS OF HELL (William Blake) ACA-CFE
(1955-6) Male Chorus

THERNOS (Ezra Pound) SATB 4 min. Ms

WHIMSIES (Three pieces, texts from *New Yorker*) SATB 5 min. Ms

PSALM 100 Mixed Chorus, 5 Winds and Brass, 1 Percussion Ms

Composed on commission from Catawba College, Salisbury, N. C.

SONGS WITH PIANO

THE T'UNG T'ING LAKE (Li-Po) (1937) 2 min. Ms
(high).

THE CH'ING T'ING MOUNTAIN (Li-Po) 3 min. Ms
(1939) (low)

SAID LAO-TZE (low) 1 min. Ms

FU-YI (med) 1 min. Ms

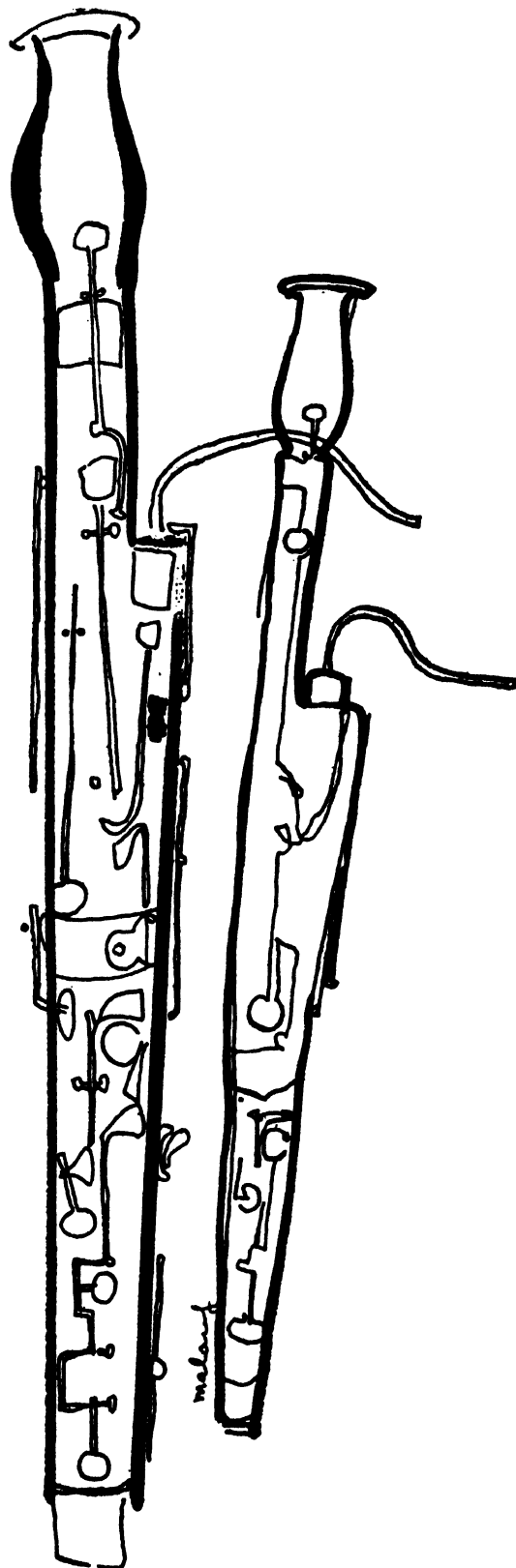
FED BY MY LABORS (Gordon Newell) (low) 3 min. Ms

RUTH'S SONG (1943) (low) 3 min. ACA-CFE

OEDIPUS' CRADLE SONG (J. M. Brinnin) 5 min. Ms

(1950) (tenor) 5 min. Ms

THE GLASS TOWN (Alastair Reid) (1955-6) ACA-CFE



Scandinavian Music in the U.S.A.

By DAVID HALL

FOR American music lovers, at least, the music of Scandinavia has until recently meant the masterpieces of Norway's Edvard Grieg (1843-1907) and Finland's Jean Sibelius (1865-). Those who are of recent Scandinavian extraction would undoubtedly add the popular dances of the Nordic countries such as the Swedish *polska* and *hambo* or the Norwegian *halling*.

Only since the end of World War II has there developed any recognition of the true extent and variety of concert music produced in the Nordic countries during the past fifty years. Among the major symphonic composers who have become known over here in recent years have been Carl Nielsen (1865-1931) and Knudage Riisager (1897-) of Denmark, Harald Saeverud (1898-) and Fartein Valen (1887-1952), of Norway as well as Hilding Rosenberg (1892-), Lars-Erik Larsson (1908-) and Dag Wirén (1905-) from Sweden. In addition to these modern composers, a number of late romantic masters from Scandinavia have begun to achieve real popularity—notably Sweden's Hugo Alfvén with his *Swedish Rhapsody — Midsomma ruaka* and Norway's Johan Halvorsen with some of his larger pieces such as *Fossegrimen* and *Suite Ancienne*.

A number of circumstances have combined during the past ten years to bring about this upsurge of interest in Scandinavian music throughout the U.S.A. A particular instance in point was the establishment in 1950 of a Music Center at the American-Scandinavian Foundation, 127 East 73 Street, New York 21, N. Y., whose primary function has been to gather together in one place musical scores, recordings on tape and disc and English-language information covering the whole field of Scandinavian concert music with particular emphasis on creative work done during the past fifty years. The Music Center, in close collaboration with the official information facilities of Denmark, Finland, Iceland, Norway and Sweden, has also undertaken a long-range public relations task devoted in large measure to informing and arousing the interest of concert artists and organizations, broadcasting and record companies and educational institutions in the music of Scandinavia. This work, while devoted primarily

to the concert music field, has extended to some degree into that of folk music. Over the past five years, the fruits of the Music Center's labors have manifested themselves chiefly in terms of an enormously increased number of broadcast performances (live and recorded) of Scandinavian music never before heard in this country. The same is true to an even greater degree in terms of the variety and extent of Scandinavian music available on commercial long playing records. Not only are most of the major works of Grieg, Sibelius and Nielsen presently available on long playing records through any good record shop in the U.S.A., but such "new" names as Saeverud, Valen and Groven from Norway; Rosenberg, Larsson and Wirén from Sweden; Kilpinen from Finland; as well as Schultz, Holmboe and Riisager from Denmark are also represented on long playing discs. A number of outstanding long playing records of Scandinavian folk and popular music have also found their way on to lp format as exemplified by *Finnish Choral Music* (Remington), *Swedish Folksongs and Ballads* (Folkways), *Folksongs and Dances of Norway* (Folkways). A complete listing of the present long playing disc repertoire for Scandinavian music is available on request from the Music Center of the American-Scandinavian Foundation as well as a brochure on the Music Center and its work.

Other circumstances which have contributed to a greater knowledge of Scandinavian music over here has been the increased interchange of musicians and composers between these two parts of the world. The Danish National Orchestra of the State Radio, members of the Danish Ballet; such distinguished Norwegian artists as soprano Kirsten Flagstad, pianist Robert Riefeling and conductor Oivin Fjeldstad; the Helsinki University Choir from Finland; Swedish composer Karl-Birger Blomdahl and conductor Sixten Eckerberg are just a few of those who have come from the Nordic countries to enrich our musical experience over here with works by their native composers. We, for our part, have sent composers like Aaron Copland, Virgil Thomson, the Philadelphia Orchestra under Eugene Ormandy, violinist Camilla Wicks, conductor Leopold Stokowski and numerous others who

have performed native American works in Scandinavia.

The increased public interest in the music of Scandinavia over here has created a need for greater availability of music for live concert performance. Accordingly, a number of music publishers have either added the works of Scandinavian composers to their inventory over here or have expanded their previous representation of music from Scandinavia. We would mention particularly in this connection G. Schirmer, Inc., 3 East 43 Street, New York City, which represents the catalogs of Wilhelm Hansen of Copenhagen and Nordiska Musikförlaget of Stockholm; C. F. Peters Corp., 373 Fourth Avenue, New York City, which represents not only most of the music of Edvard

Grieg but the catalogs of Edition Lyche, Norway, and of Engstrom and Södring in Copenhagen; Associated Music Publishers, 589 Fifth Avenue, New York City, which not only has a large Sibelius catalog, but the works of such outstanding Swedish composers as Kurt Atterberg and Karl-Birger Blomdahl. The Music Center at the American-Scandinavian Foundation presently handles on a rental basis symphony orchestral materials *only* for Viking Musik-Forlag, Copenhagen; Society of Finnish Composers, Helsinki; Norsk Musikforlag, Oslo; Musikk-Huset, Oslo; and Carl Gehrman's Musikförlag, Stockholm. Certain orchestral materials can also be secured through the Fleisher Collection at the Free Library of Philadelphia.

Music in the Southeast

By JOHAN FRANCO

ON January 23rd and 24th a concise festival of compositions by members of the S.C.L., Southeastern Composers' League, was held at the George Peabody College for Teachers, Nashville, Tennessee.

Sixteen composers, among them two A.C.A. members (William Hoskins and Johan Franco), were represented by vocal and instrumental combinations of widely varied kinds.

Outstanding among many intensely interesting numbers, to the ears of this listener at least, were the third movement of the Sonata for Oboe and Piano by Burnett Tut-hill, expertly rendered by Don Cassel and Thomas Cowan; two movements of the Sonata for Flute and Piano by Richard Willis, who played the flute part hauntingly, with Philip Slates at the piano; the slow middle movement of J. Kilford Neely's Sonata for Clarinet and Piano, sonorously performed by Edgar Rooker and Philip Slates; the Berceuse for Violin and Piano by William Hoskins, charmingly played by Claude O'Donnell and J. D. Taylor; a choral work, *Soft Music for the Birth of Christ* by Philip Slates, excellently presented by Dr. Robert Bays and the Peabody Choir; the Folk Song Fantasy for Brass Band by William Presser, S.C.L. President, who was also represented by two choral pieces; *The Gallant Pelham* (hero of the Civil War), for brass band, by J. E. Duncan. Both the brass works were performed with virtuosity

by the Jacksonville State College Brass Ensemble under John Finley.

Other brass compositions were Starling Cumberworth's sonorous and whimsical Suite for Two Trumpets and Two Trombones, and James Parnell's sturdy Serenade for Twelve Winds, expertly performed by the Vanderbilt University Wind Ensemble under the direction of the composer.

In the vocal solo field the last song of a trilogy by Gilbert Trythall, *Steel*, stood out, ably sung by Patricia Metheny with Shirley Marie Watts at the piano. There was *Luke Havergal* by Howard Carpenter, with the expressive contralto of Jeanette Rider and the composer at the piano; and a War Song Cycle by James Hanna, heroically sung by Jerry Jennings, tenor, with the assistance of George Barton, piano.

Maxine Hurt was represented by the two-piano version of her Overture; Newton Stranberg by his Nocturne and Dance for Piano, sensitively played by Sandra Pullen; Cyrus Daniel by a choral offering, *Let God Arise*; and Johan Franco by his Suite for Violin and Piano, presented with excellent tone balance and expressiveness by Joyce McIlvain and Ruth Keeble.

All in all a most rewarding symposium of music in the Southeast.

Festival at Mississippi Southern College

By PARKS GRANT

MISSISSIPPI can now be added to the growing list of states which have been the locale of concerts devoted to the music of resident and neighboring composers. On Saturday and Sunday, February 11 and 12, 1956, Mississippi Southern College at Hattiesburg sponsored a festival of compositions by composers living in Mississippi, Louisiana, Alabama, and Tennessee. Ambitiously announced as the "First Annual Forum of Regional Contemporary Art and Music," its success bodes well for continuation into future years. The Southeastern Composers League was joint sponsor of the festival.

Scene of the concerts was the auditorium of Marsh Hall, brand-new, luxurious, air-conditioned music building of Mississippi Southern College. Performers included students, faculty-members, faculty-members' wives, and the composers themselves. Chairman and organizer was Dr. William Presser of the M. S. C. faculty, who is a grandson of Theodore Presser, the publisher. An excellent violinist as well as composer, he played in the very efficient faculty string quartet and in the college orchestra. His orchestral composition *Prelude to Winter*, conducted by him, was one of the strongest works heard. He was also represented by three fine songs, *Three Epitaphs*, to poems by Robert Herrick.

Burnet Tuthill, of the Memphis College of Music, submitted four works: *Slow Piece* for cello and piano, *Family Music* for the unique combination of flute, two clarinets, viola, and cello, *Flute Song* for flute and orchestra, and *Psalm 120* for unaccompanied mixed chorus, the latter two conducted by him.

Kilford Neely, of Southwestern Louisiana Institute, Lafayette, La.—incidentally a college which also sponsors American music festivals—was represented by a Sonata for clarinet and piano and an orchestral piece, *Bredon Hill*. His colleague James Hanna contributed a String Quartet (his second), a piece for string orchestra entitled simply *Sostenuto*, and a Trio for flute, clarinet, and bassoon.

Another work for flute, clarinet, and bassoon, entitled *Bagatelle*, was contributed by Howard Lynch, of the Mississippi College for Women, Columbus, Mississippi. Still another composition for the same three woodwind instruments was a Trio by Sam di Bonaventura, of the Mis-

issippi Southern faculty. He was also represented by *Three Choral Pieces* for mixed chorus. Di Bonaventura was the versatile man of the festival, appearing not only as composer but also conductor, first violinist in the string quartet, first violinist (concertmaster) in the orchestra, and a member of the tenor section in the chorus.

The only woman whose music appeared was Maxine Hurt, of Nashville, Tennessee, whose String Quartet in One Movement was well received. Another Nashville resident whose music appeared was Philip Slates, of the music faculty at George Peabody College, who sent in a *Serenade* for oboe and piano in three short movements.

J. E. Duncan, of the music faculty at Jacksonville State College, Jacksonville, Alabama, was the composer of *Take My Yoke Upon You* for mixed chorus, and two movements—the third and fourth—of a String Quartet, his second work in that form.

Apparently the only A. C. A. member represented on the festival was your scribe, faculty-member at the University of Mississippi, Oxford, Miss., who contributed a suite for two trumpets, horn, and trombone entitled *Brevities*, and Piano Sonata No. 2, which he was rash enough to play himself. Both of these have been placed in the Composers Facsimile Edition.

One gratifying feature of the festival was the high percentage of attendance by the composers represented. Duncan, Hanna, Di Bonaventura, Lynch, Neely, Tuthill, and of course Presser and your scribe were all present to hear their music performed, notwithstanding the fact that no fewer than four tape-recorders were taking down the performances for future re-hearings and study. Several brought their wives, and Mrs. Presser was busy playing the bassoon in both the chamber and orchestral compositions.

The visiting composers had dinner together at the college cafeteria on Saturday night, and were the guests of the music faculty for Sunday breakfast at Holiday Inn, a luxurious motel.

During the course of the festival, and for over two weeks following, the lobby of the music building held an exhibit of paintings by Alabama, Louisiana, and Mississippi artists, nearly all done in quite an "advanced" style.

I Married A Musician

By EDITH J. R. ISAACS

IT was, of course, largely because he was a musician that I married him. For while it is quite possible to marry a druggist or a doctor, an artist, architect or merchant in spite of his business or profession, no woman ever married a musician except *because* he was one, because something of the music had struck deep down into the soul of the man, making him—for her—a thing apart.

What it is that makes the difference is harder to define than it is to recognize. It is not at all the sort of thing that is supposed to reveal itself in a shock of dark hair, carefully unkempt. My musician's hair is fair and straight and neatly trimmed, even, it must be confessed, a little thin on top. Nor does it show in slender, tapering fingers that quiver at the touch. For my husband's hands are like his children's, beautiful and white and firm, with the steady strength of quite unconscious childhood, or of that rare manhood which consciousness has not unsteadied. In all external things, in fact, he is like other men, startling more by his conformation to the average and normal citizen than by any resemblance to the unusual, which, from portraits that too often represent an artist's imagination, we have come to associate with our makers of sweet harmonies.

There are, it is true, certain classes among musicians who deliberately cultivate the fancy badges of their profession, and strive rather to look like Beethoven and Paderewski than to compose or interpret as they have done. But with such men the long hair is a badge, not of their musicianship, but of their egotism.

Our homes were a thousand miles apart, and for a year before we met we had worked, by correspondence, over an operetta for which I was writing the libretto, he the music. The operetta has never been performed; and yet we consider it the best-paid venture of our lives. For when the summer came and his vacation time, we spent it together cutting down and priming up this work of our joint imagination. I was not a musician's wife then, so there would be no relevancy in an admission that I had plotted out the situations in the romance, even before

he came, quite as they chanced to go. Why, therefore, should I so confess and give some fireside gossip the right to say that I had aided and abetted my own wooing?—as (heaven forbid!) no woman ever does. Will it not answer all the purposes of the story to say that we were married and lived, as musicians and the other earthly descendants of fairy-lore folk should always live, happily ever afterward?

For I hold that musicians' wives, as truly as musicians, are born, not made; that there is in some of us a chord that vibrates instinctively in response to the note of the musician's nature. And one of the "old woes o' the world" lies in the fact that our musicians are so rarely wise enough to know this. Schumann knew it, and Mendelssohn, and our own MacDowell; Wagner learned it bitterly; but Haydn and Mozart sorrowed on and so helplessly many all about us now will sorrow on through life because they did not know rightly what wife to choose.

My husband is not a virtuoso, not even in a small way a concert pianist. His talent is creative, and even as I write I stop to dream of the day when all the world will be the gayer and the gladder for the beauty of his songs. It is they that make it all so well, so wonderfully well worth while for the musician's wife, not only the dreams of famous days, but the songs themselves. No joy in all the world, except the joy of parenthood, to which it is so nearly akin, can equal that which comes to the creative artist and to the woman who loves him as they greet together some new child of his inspired fancy. It is a pleasure that never palls, the only one in life of which the woman's is the larger share, because if her husband is an idealist, it holds for him, besides, so much of pain, such an eternal consciousness of "the little done, the undone vast."

So, at the moments when he most has cause for praise, he most has need of sympathy.

Who would not be a musician's wife and live through all the sadness of empty concert halls and unappreciative critics, through all the material trials of the least successful, for such a woman's chance as this!

But it was not of such a time that I was writing, but of a different evening, a mild, bright summer's night, when my husband sat at the piano seeking inspiration from the works of other masters. I sat behind him, sewing. The windows were open, and as the music of a great sonata poured out upon the streets of our quiet suburb it

(Continued on page 22)

Edith J. R. Isaacs, widow of Lewis M. Isaacs, was for years until her death on Jan. 10, 1936, one of the Associate Members of A. C. A. She was one of the most influential persons in the literary field, and was for many years before her retirement Editor of *Theater Arts* magazine. The above abridged version of an article she wrote for *The Listener* is hereby presented as evidence of the gracefulness of her style and cool wit. John Mason Brown is preparing an article for the *American Theater and Academy Magazine* on Mrs. Isaacs.

The Louisville-Rockefeller Works In the Contemporary American Scene

By R. H. HAGAN

TWO years ago, the Rockefeller Foundation gave a \$400,000 grant to the Symphony Orchestra in Louisville, Ky., for the commissioning, the performing and the recording of works by contemporary composers.

It was an announcement that startled every respectable major symphony orchestra in America—or at least the ones whose managements have been beating the bushes for funds to keep going and also to keep the public well supplied with a balanced diet of Beethoven, Bach and Brahms spiced with occasional performances of “provocative” or, at least, “contemporary” works.

That “contemporary” as well as “provocative” are not exactly synonymous terms is well demonstrated by the latest trilogy of recordings issued by the Louisville Orchestra under the provisions of the Rockefeller grant.

They include Peter Mennin's *Symphony No. 6*, Wallingford Riegger's *Variations for Piano and Orchestra*, Ernst Toch's *Notturmo*, Alan Hovhaness' *Concerto No. 7 for Orchestra*, Mario Castelnuovo-Tedesco's *Overture to "Much Ado About Nothing"* (which is, incidentally, his Opus 164), Carlos Surinach's *Sinfonietta Flamenca*, Alexander Tcherepnin's *Suite, Opus 87*, Bernard Wagenaar's *A Concert Overture*, and Henry Cowell's *Symphony No. 11*.

The most important thing about the latest batch of Louisville-Rockefeller works, however, is what they reveal about contemporary American music as it exists in a fairly concentrated point of time. All the works involved were written and premiered within the last two years and what they reveal (more than any other such anthology I can think of) is the many-sided patterns, the deep-seated traditions, and the experimental growing points that are being utilized by contemporary composers—as opposed to the ever more refined interpretations of the classics that we are getting on records day by day.

As for the many-sided patterns of composition, the newest products of the Louisville project prove that Robert Whitney, the conductor of the Louisville Orchestra and the selector of the composers to be commissioned, has a fine catholicity of taste, in so far as the state of music today is concerned.

Peter Mennin's *Symphony No. 6*, for example—with its surprisingly Sibelius-like opening bars and its alternately thunderous and alternately ironically lyrical passages in large and monumental orchestration—is obviously a representative of the late Nineteenth Century Continuation School.

Wallingford Riegger's *Variations for Piano and Orchestra* are an apt representation of that most trying of all contemporary movements—the 12-tone school—a school that its founder, Arnold Schoenberg, long wished that he had never established. Yet, as opposed to so many works by experts on the 12-tone slide rule, Riegger's work is one that is curiously unlike engineered music. With the piano (played very expertly by Bernard Owen) chattering like a magpie-commentator above the quizzical doings in the orchestra below, it sounds a great deal like a happier von Webern or a more satirical Schoenberg. In fact, anyone (or almost anyone) who has not read the program notes will never realize that it is 12-tone music at all—which is, to my mind, the way music should exist anyway.

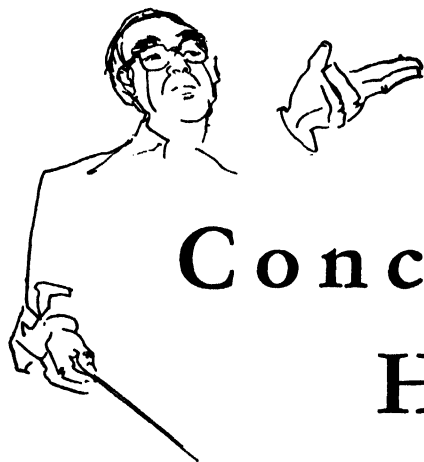
Another facet of the contemporary American musical scene is provided by the American composers in the present anthology who are either native-born American composers irresistibly attracted to their ancestral musical birthrights or composers born in Europe who have brought their birthrights along with them.

In the first category are Alan Hovhaness, whose *Concerto No. 7* is inevitably involved with the un-Occidental melodic, rhythmic and tonal patterns of the music of Armenia, and Henry Cowell, whose *Symphony No. 11*, is inevitably tinged with a certain Celtic tint, which proclaims that he (although born in Menlo Park, Calif.) is the grandson of an Irish Episcopal Dean of Kildare.

In the second category are Ernst Toch, whose *Notturmo* is a bittersweet reminder (with hints from the flute, the harp and the xylophone) of what can happen to a Viennese composer transplanted to Southern California; Alexander Tcherepnin, whose suite is a slick reminder of what can happen to a composer who tries to incorporate Stravinsky and Hollywood in one basket; Mario Castelnuovo-Tedesco, whose *"Much Ado About Nothing" Overture* is a fine example of what Hollywood might require for

(Reprinted from the San Francisco Chronicle)

(Continued on page 22)



Concert Hall

JACOB AVSHALOMOV

The Little Clay Cart—University of Denver, Denver, Colorado. Six performances beginning Jan. 28, 1956.

ESTHER WILLIAMSON BALLOU

Piano Sonata—Corcoran Gallery of Art, Washington, D. C., Nov. 25, 1955 (Harry McClure, piano).

"Esther Ballou's Sonata . . . was the impressive work of the evening for this reviewer. Mrs. Ballou's writing has force and determination, without being in the least merely straightforward.

"The bare and angular proclamations of the first section are as mystifying as are the deviously twisting lines of a following andante. But the elusiveness is arresting, for the voice is confident, the technique and invention perfectly assured. The final Choral Variations have the same authority, with a logic that is much more intelligible on first hearing."

(Frank C. Campbell, *Evening Star*, Washington, D.C., Nov. 26, 1955)

JOHN BECKER

Soundpiece No. 1 for Piano and Strings—Mandel Hall, Chicago, Ill., Nov. 8, 1955 (Louis Kohnop, piano; Leon Stein conducting members of the Chicago Symphony Orchestra).

ARTHUR BERGER

Duo for Cello and Piano—County Auditorium, Los Angeles, Calif., Monday Evening Concert Series, Jan. 9, 1956 (Victor Gottlieb, cello; Yaltah Menuhin, piano).

GORDON W. BINKERD

Trio for Clarinet, Viola and 'Cello—Composers Forum, New York City, Dec. 15, 1955 (David Glazer, clarinet; Herbert Feldman, viola; Phillip Cherry, 'cello).

Somewhere I Have Never Travelled (Song)—Composers Forum New York City, Dec. 15, 1955 (Bethany Beardslee, soprano; James Brown, piano).

"Mr. Binkerd was represented by an extended song . . . , a stoutly formed evocation of an e.e. cummings poem, cool and airy in the vocal part, and sharply bristling in the accompaniment. His second work, a splendidly conceived trio . . . was as light-handed and natural in its use of contrapuntal and fugal techniques as a work can be, full of whimsy, wit and fetching melodies; deeply expressive in its fugal grace. It is a work that would be exhilarating to play, and a handsome addition to the chamber literature."

(L. T., *New York Herald Tribune*, Dec. 16, 1955)

Sonatina for Flute and Piano—Champaign, Illinois, Tuesday Morning Musical Club, Feb. 7, 1956 (Carol Ahnell, flute; Mrs. James Kochler, piano).

Sonata for Cello and Piano—University of Illinois, Champaign, Illinois, Nov. 8, 1955 (Robert Swenson, 'cello; Stanley Fletcher, piano).

"One of the most impressive of these works was the Sonata of

Gordon Binkerd, who is also at Illinois in the capacity of composer in residence. His work was cast in a style that recalled, though evidently did not follow strictly, the 12-tone method.

"It was both fluent and restless, in its toccata-like activity. It seemed constantly to seek new destinations that were often agreeably surprising. The seriousness of the work was often relieved by light and almost humorous touches of attractive imaginative quality. It revealed an outstanding talent, tremendously busy in a nimble thoughtful way."

(Herbert Elwell, *The Cleveland Plain Dealer*, January 14, 1956)

ELLIOTT CARTER

Etudes and Fantasy for Wind Quintet—County Auditorium, Los Angeles, Calif., Monday Evening Concert Series, Jan. 9, 1956 (Los Angeles Woodwinds; Messrs., Christlieb, Gleg-horn, Pope, and Raimondi).

AVERY CLAFLIN

Modern Madrigals: Designs for the Atomic Age, The Quanglewangle's Hat, Lament for April 15—Composers Forum Concert Series, The Randolph Singers, Columbia University, New York City, January 14 (David Randolph, conductor). *Lament for April 15*—The Randolph Singers, The Pequot Library, Southport, Conn., January 20.

Prelude, Chaconne, and Finale for piano—Composers Forum Concert Series, Columbia University, New York City, Jan. 14, 1956.

"Avery Claflin's mock-serious madrigal, 'Lament for April 15', which tickled visitors at the Berkshire Festival last summer, was the hit of the Composers Forum at the McMillin Theater of Columbia University Saturday night. Its text is taken verbatim from the Federal income tax form.

"Up to the point where the Randolph Singers performed Mr. Claflin's 'Lament' and two other humorous madrigals he composed for them, the session had been a serious one devoted largely to vocal music.

"Mr. Claflin, who is primarily a composer but had a highly successful career as a banker, remarked that it was 'a little late' for him to be having a 'coming-out party' at the Composers Forum. He was born in 1898 and has had an uphill fight for musical recognition.

"If professional recognition is what he has been seeking, it can be reported that several of his non-banker colleagues in the audience guffawed with delight at the musical skill and acumen of his madrigals, the abovementioned 'Lament' and two more nonsense texts of Edward Lear.

Mr. Claflin's 'Prelude, Chaconne, and Finale' for piano, while an effective work, did not arouse the same interest."

(E. D., *N. Y. Times*, Jan. 16, 1956)

"*Dunciad*" for contralto and string quartet—Premiere—Carnegie Recital Hall, New York City, Composers Group of New York City, Jan. 17, 1956 (Beatrice Krebs, contralto; Kohon String Quartet).

"Avery Claflin's 'Dunciad' for Contralto and Strings Quartet displayed an admirable sense of prosody and employed the voice with highly dramatic effect. . . ."

(L. T., *N. Y. Herald-Tribune*, Jan. 18, 1956)

"Music lovers who cope with Federal income tax returns during the next ninety days may find some solace in listening to some parts of the instructions in madrigal form. This opportunity has been provided by Avery Claflin, whose 'Lament' for April 15' has been recorded by the Randolph Singers for Composers Recordings, Inc. This five and a half minute work was sung first in one of the 'Tanglewood on Parade' functions last August. It has not yet been sung in a New York public concert, although it was privately performed here last month and televised ten days ago."

(Excerpt from the *N. Y. Herald-Tribune*, Jan. 15, 1956)

Lament for April 15—New York University, Jan. 19, 1956 (Randolph Singers) — West Hempstead, L. I., Dec. 13, 1956 (Randolph Singers).

Ten Scenes for Strings—Albany, New York, Dec. 6, 1955 (Albany Symphony Orchestra, Edgar Curtis, conductor).

HENRY LELAND CLARKE

Nocturne for Viola and Piano—Arnold Schoenberg Hall, UCLA, California, Nov. 12, 1955.

RAMIRO CORTES

Yerma—Symphonic Portrait of a Woman—for orchestra—Los Angeles, California, Nov. 23 and 25, 1955 (Alfred Wallenstein conducting the Los Angeles Philharmonic Symphony Orchestra).

"The name of Ramiro Cortés appeared for the first time on a Los Angeles Philharmonic Orchestra program . . . last night, but, other things being equal, it is fairly safe to predict that it will not be the last time.

"Mr. Cortés is the 21-year-old Dallas-born composer, now a graduate student at S. C., whose *Yerma: Symphonic Portrait of a Woman* won the \$1000 prize offered for an orchestral composition by the Women's Committee of the Philharmonic Orchestra.

"The fact that a composition has won a prize is no guarantee of its worth, but judging Mr. Cortés's talent by this work, it is obviously no accident that he has also won six other important competitions. . . . The composer has a remarkable ear for orchestral effect, and the Straussian complexity of the beginning was nicely offset by the later subtleties of instrumental coloring. The idiom is modern without indulging in unpleasant extremes, and the dramatic urgency of the music suggests that the young composer might eventually find his proper metier in the operatic field.

"Some of the episodes seemed a little short-breathed, as if the composer were not quite sure how much development his ideas could stand, but on the other hand, his terseness is a valuable asset, and the work as a whole was certainly convincing proof of a notable talent. The prize, one would say, went to the right man."

(Albert Goldberg, *Los Angeles Times*, Nov. 24, 1955)

"*Yerma* is a tempestuous piece, almost a tour de force of orchestral virtuosity, with only occasional moments of relaxation. Yet its most effective passages seemed to me to be in the wonderfully expressive writing for winds in the middle section and the fluent, legato string passages that succeeded them. Otherwise the work was brittle, dramatic, violent.

"If it made a less unified impression than the *Sinfonia Sacra* heard at S. C.'s Diamond Jubilee Concert, it nevertheless marks a significant step for Cortés in the direction of personal expression. The Women's Committee may congratulate itself and its judges (who included Leonard Bernstein, Carlos Chavez, John Vincent, and Raymond Kendall) for having discovered so worthy a composer and so striking a composition for its first award."

(Halsey Stevens, *Los Angeles Mirror-News*, Nov. 24, 1955)

"Mr. Cortés . . . is an extraordinarily precocious and provocative young man, and from *Yerma* and his *Sinfonia Sacra* I hold to the belief that he is, with Leon Kirchner and Gail Kubik, one of the three most truly gifted American composers of the post-World War II period.

"*Yerma* is quite a short work—about seven minutes, I would guess—and though it is based on the evocation of the state of mind of the protagonist of Lorca's famous modern Spanish tragedy, it does not attempt to musically illustrate the course of the tragedy itself. The music veers between cacophonous and almost ear-drum splitting dissonances to the most exquisite and moving sections depicting *Yerma's* frustrated maternal instincts. It is an exceptionally terse composition, with the music alternating this hair-raising frenzy and overwhelming pity.

"I personally thought it was an amazingly apt mirroring of the spasmodic uncontrollable, soul-shattering personality who is the core of this seldom performed play. Certainly it was an amazing recreative effort by a man so young, whom one would have thought so little-prepared to understand this character. But some creative artists are inordinately perceptive, and fortunately Mr. Cortés is one of them. Moreover, he is one who knows how to control himself and his music—and this discipline is what gives real drive to his dynamism."

(Sharpless Hickman, *B'nai B'rith Messenger*, Dec. 2, 1955)

Three Pieces for Piano—Los Angeles, Calif., U. S. C. Campus, Feb. 8, 1956 (Nancy Wurtele, piano).

Sinfonia Sacra for orchestra—University of Southern California Symphony Orchestra, Oct. 6, 1955 (conducted by composer).

Suite for Piano—Los Angeles, Calif., U. S. C. Campus, Feb. 24, 1956 (Dorothy Lyman, piano).

HENRY COWELL

Hymn and Fuguing Tune No. 10—Town Hall, New York City, WNYC American Music Festival, Feb. 12, 1956 (Saidenberg Little Symphony; Daniel Saidenberg, conductor).

"There is, however, something clean and fresh and zestful about Mr. Cowell's latest Hymn and Fuguing Tune. There is nothing pretentious or over-blown about it; it is an authentic miniature, and, as in the case of all the best miniatures, every bar is made to count. In neither the Hymn nor the Fuguing Tune is there any waste motion, any elaborate gestures. They both speak simply, they both speak directly. And they speak to the heart."

(J. S. H., *N. Y. Herald-Tribune*, Feb. 13, 1956)

The Little Black Boy (William Blake)—Song—National Gallery of Art, Washington, D. C., Feb. 12, 1956 (Theresa Green, soprano; Lucien Stark, piano).

How Old Is Song—Kaufmann Concert Hall, New York City, Music in Our Time Series, Feb. 26, 1956 (Max Pollikoff, violin; Henry Cowell, piano).

Hymn and Fuguing Tune No. 9—Kaufmann Concert Hall, New York City, Music in Our Time Series, Feb. 26, 1956 (Sidney Edwards, cello; Juliette Arnold, piano).

"Henry Cowell, who contributed both his compositions and comment, was a close friend of Ives for many years and shared his pioneering spirit. Mr. Cowell participated at the piano in a group of his work, including his Hymn and Fuguing Tune No. 9, for 'Cello and Piano; "How Old Is Song" for violin and piano and, as an encore, his "Banchec." As always, Mr. Cowell's technique of plucking and strumming directly with his hands on the piano wires astonished and fascinated the audience. Fortunately, they heard more than the externals and seemed to enjoy the music."

(E. D., *N. Y. Times*, Feb. 27, 1956)

Songs—Juilliard Festival of American Music, New York City, Feb. 20, 1956.

ROBERT MILLS DELANEY

Adagio for Solo Violin and Strings—Mandel Hall, Chicago, Ill., Nov. 8, 1955 (Paul Kahn, violin; Leon Stein conducting members of the Chicago Symphony Orchestra).

RICHARD DONOVAN

Suite No. 2 for Piano—Hart Musical Foundation, Hartford, Conn., November 21 (Donald Currier, pianist).

Trio for Violin, Cello and Piano—University of Redlands, Calif., January 17 (John Golz, violin, Anne Golz, 'cello, Herbert Horn, piano).

"Next came a new work by a contemporary composer, Richard Donovan. His Trio in one movement opened with a broad line expressed with the unison tones of the stringed instruments to a counter subject in the piano part. Waves of complicated rhythms and musical filigree in the modern idiom must have created a challenge for the trio who gave the work a spirited reading."

(Redland Daily Facts, January 18, 1956)

Soundings for Trumpet, Bassoon and Percussion. First perf. Metropolitan Museum of Art, New York City, January 25 (Carlos Surinach, conductor).

"Richard Donovan, in a work entitled *Soundings*, showed what could be done in the way of sound effects with a trumpet, a bassoon and a group of percussion instruments."

(Winthrop Sargeant, *The New Yorker*, February 4, 1956)

"*Soundings* . . . is a study in timbres and sonorities, full of tricky percussion sounds against the meanderings of trumpet and bassoon."

(H. C. S., *The New York Times*, January 26)

IRWIN FISCHER

Concerto in E minor for Piano—Evanston, Ill., Nov. 13, 1955 (Fred Fisher, piano; Irwin Fischer conducting the Evanston Symphony Orchestra).
The Pearly Bouquet—Settings of Hungarian Folk Songs—Mandel Hall, Chicago, Ill., Nov. 8, 1955 (Leon Stein conducting members of the Chicago Symphony Orchestra).

JOHAN FRANCO

Suite for Violin—Peabody College, Nashville, Tenn., Feb. 6, 1956
"One of the most unpretentious and unselfconscious bits was the most attractive piece of the evening, the 'Alla Marcia' movement from Johan Franco's Suite for Violin."

(Louis Nicholas, *The Nashville Tennessean*, Feb. 7, 1956)
String Quartet No. 5—(Premiere) Carnegie Recital Hall, New York City, Jan. 19, 1956 (Kohon String Quartet).

"The String Quartet No. 5 by Franco seemed nicely made in its details, but rather academic in its choice of materials. . . ."

(L. T., *N. Y. Herald-Tribune*, Jan. 18, 1956)

Introduction and the Virgin Queen's Monologue—Cooper Union, New York City, Feb. 5, 1956 (Shirlee Emmons, soprano; David Broekman, conductor).

The Prince and the Prophecy—Incidental Music to the Children's Play by Eloise Franco—Norfolk Museum, Norfolk, Va., Feb. 8, 1956.

Theme and Variations for Piano—Virginia Beach, Va., Feb. 9, 1956 (William Masselos, piano).

Nocturne No. 2—Buenos Aires, Argentina, Sept. 2, 1955 (Karl Ulrich Schnabel, piano).

Hymn for Four Hands—Vienna, Austria, Dec. 9, 1955 (Helen and Karl Ulrich Schnabel, piano).

Introduction and the Virgin Queen's Monologue—Cooper Union, New York City, Feb. 5, 1956 (Teresa Menocci and orchestra).

"This had a flexible, well-wrought vocal line which gave a generally melodic impression and also one of occasional vagueness of profile. The orchestral score had color and definite ideas which were rather kaleidoscopically presented."

(F. D. P., *N. Y. Herald-Tribune*, Feb. 6, 1956)

The Fisk Chime—Duke University, Dec. 11, 1955 (Charles T. Chapman, carillonneur).

MIRIAM GIDEON

Sonnets from "Fatal Interview"—Composers Forum, Columbia University, New York City, Jan. 14, 1956 (Earl Rogers, tenor; string trio).

"The program opened with her sensitive setting of 'Three Sonnets' from Edna St. Vincent Millay's *Fatal Interview*. It was given in a perceptive interpretation by the tenor, Earl Rogers."

(E. D., *N. Y. Times*, Jan. 16, 1956)

The Hound of Heaven (Words by Francis Thompson)—Composers Forum, Columbia University, New York City, Jan. 14, 1956 (Gloria Wynder, contralto).

"The second large work was Miss Gideon's setting of selected lines from Francis Thompson's *Hound of Heaven*. . . . Here, as in the three sonnets, Miss Gideon showed a fine awareness of the poetic values of the texts. Her settings had grace of melodic line, and built to an effective climax, as they did with the final lines of *The Hound of Heaven*."

(E. D., *N. Y. Times*, Jan. 16, 1956)

"Miss Gideon's vocal works displayed an exquisitely refined and fluent technique centered in areas of dissonant counterpoint. These songs, and the Air for violin and piano as well, are highly colorful throughout, with an occasional handsome tincturing of exoticism. In the vocal works, the singer's lines did not always seem as sensitively calculated as did their intricate accompaniments, but the instrumental writing was exceedingly lovely, smooth, and convincing."

(L. T., *N. Y. Herald-Tribune*, Jan. 16, 1956)

Air for Violin and Piano—Composers Forum, Columbia University, New York City, Jan. 14, 1956.

Fantasy on a Japanese Motive—Composers Forum, Columbia University, New York City, Jan. 14, 1956.

Lyric Piece for String Orchestra—Town Hall, New York City, WNYC American Music Festival, Feb. 12, 1956 (Saidenberg Little Symphony; Daniel Saidenberg, conductor).

P. GLANVILLE-HICKS

Etruscan Concerto for Piano and Chamber Orchestra—World Premiere—Metropolitan Museum of Art, New York City, Jan. 25, 1956 (Carlo Bussotti, piano; Carlos Surinach conducting a chamber orchestra).

"The most ingratiating work was undoubtedly the Etruscan Concerto. In its three neatly contrasted movements the composer has etched an exceedingly fetching portrait of ancient Mediterranean people, full of warmth and ebullience and riotously rhythmic in its speedy movements. It is all very delicately exotic, and yet quite clear and Anglo-Saxon in its means."

(L. T., *N. Y. Herald-Tribune*, Jan. 26, 1956)

"The most relaxed piece on the program was Peggy Glanville-Hicks' 'Etruscan Concerto,' ably played by Carlo Bussotti. It was clever and catchy, with a fairly conservative harmonic idiom. . . . an Italian flavor and an agreeable melodic flow. Its scoring was completely idiomatic."

(H. C. S., *N. Y. Times*, Jan. 26, 1956)

ROGER GOEB

String Quartet—Kaufmann Concert Hall, New York City, Music In Our Time Series, March 4, 1956 (Max Pollikoff, violin; Ben Steinberg, violin; George Grossman, viola; Carl Stern, cello).

FORREST GOODENOUGH

Woodwind Quintet—Parade of American Music, Univ. of Texas, Jan., 1956 (Symposium Woodwind Quintet).

Suite for Piano—Town Hall, New York City, Dec. 18, 1955 (Frances Burnett, piano).

PARKS GRANT

Brevities, for two trumpets, horn, and trombone—First program of Regional Contemporary Music, Southeastern Composers League, Mississippi Southern College, Hattiesburg, Mississippi, Feb. 11, 1956 (Dalton Smith, Kenneth Saxon, Homer Ivy, Jere Presser).

Piano Sonata No. 2, Opus 45—Third program of Regional Contemporary Music, Southeastern Composers League, Mississippi Southern College, Hattiesburg, Mississippi, Feb. 12, 1956.

ROBERT GROSS

String Quartet No. 5—Arnold Schoenberg Hall, UCLA, California, Nov. 12, 1955 (Robert Gross, Benditzky, Myron Sandburg, Harry Blumberg).

LOU HARRISON

Four Strict Songs for Eight Baritones and Orchestra—Premiere—Louisville, Kentucky, Feb. 11, 1956 (Louisville Orchestra, Robert Whitney, conductor; members of the Southern Baptist Theological Seminary Choir, Dr. Walter O. Dahlin, Director, Davis Bingham, soloist).

WELLS HIVELY

Sonata for Piano, La Floride for Piano, Three Songs of Antonio Machado, Romance de la Lune (Garcia-Lorca), *Six Preludes for Piano*—Lisbon, Portugal, Jan. 12, 1956 (Wells Hively, piano; Sofia Noël, soprano).

WILLIAM HOSKINS

Berceuse for Violin and Piano—Peabody College, Nashville, Tenn., February 7.

"The Hoskins starts with a traditional melody appropriate to the title but builds to a Bartokian climax in the middle. It is alternately 'sweet' and dramatic. Listening to it I am reminded of Ives, not by virtue of musical sound but by virtue of the musical aesthetic."

(Louis Nicholas, *The Nashville Tennessean*)

ALAN HOVHANESS

Mysterious Mountain (First Performance)—Houston Symphony Orchestra, Houston, Texas, October 31, 1955 (Leopold Stokowski, conductor).

"... The composition, a piece in three movements entitled

Mysterious Mountain, was commissioned by Mr. Stokowski for this occasion, and proved what everyone knew who attended with some awareness of the present musical life of this country—that Alan Hovhaness writes perfectly beautiful and mesmeric music. . . . The mood of it is the mood characteristic of all of Hovhaness' work I have heard, which is one of sweet, unearthly tranquillity. He is a mystic whose style of expression has evolved from deep sturdy of the ancient ritual music of his Armenian forbears and of the Middle-East in general. He writes in a syntax which is harmonically a curious mixture of the old ecclesiastical modes and of certain Oriental devices, though his harmonic structure is less important and striking than its melodic and rhythmic overlay.

"Through a mangement of these two elements peculiarly his own — and through, one must say, the infusion of a spiritual quality which is of greater mystery and moment—Hovhaness produces a texture of the utmost beauty, gentleness, distinction and expressive potential.

"The real mystery of *Mysterious Mountain* is that it should be so simply, sweetly and innocently lovely in an age that has tried so terribly hard to avoid those impressions in music. These terms are in reference to the spirit of the work, not to its structure, which is far more complex than it sounds.

"The form is that of two grave, rhapsodic sections, dealing essentially with the same thought, separated by a movement consisting of slow and fast fugues. This interval is most dexterously made, but the glory of the work lies in its outside movements—due to Hovhaness' inspired writing for strings, or strings in combination with brass choirs.

"The 17-minute composition strikes me as representing the most important and satisfying music this orchestra has introduced; its effect, in Mr. Stokowski's revealing interpretation, was to dismiss, with great calm and assurance, all the harshness and rhetorical jibber of the anti-music composers of all countries. Tonality (at least in the sense of a tonic-consciousness) was back again—and how good, how wonderfully good it did sound!"

(Hubert Roussel, *The Houston Post*, November 1)

" . . . It is a work of vast musical panoramas, and seemed almost an evocation of ancient tribal and racial emotions and motivations. In any case it is a stunning musical creation, magnificent in its play of orchestral colors and irresistible to the ear.

"Its long-phrased themes, seeming to pour through the orchestral choirs like molten gold were not unlike some of the works of Ralph Vaughan-Williams. Hovhaness' *Mysterious Mountain* begins with an orchestral chant, strings humming in deep sensuous phrase and the woodwinds singing a husky accompaniment. Then a flute call, a few notes from the clear, cool celesta. A middle movement is a brilliant display of techniques, in the interlacing and super-imposition of themes, and the final movement returns to the initial theme, fragile now, yet heightened in exotic hues as it mounts to a near-religious ecstasy."

(Ann Holmes, *The Houston Chronicle*)

Aphorism and Vijag—Town Hall, New York City, Nov. 20, 1955 (Ethel Bartlett and Rae Robertson, piano).

CHARLES IVES

Second Violin Sonata—Carl Fischer Hall, New York City, Feb. 12, 1956 (Mary Gale Hafford, Violin; Juliette Arnold, piano).

Violin Sonata No. 1—Kaufmann Concert Hall, New York City, Music in our Time Series, Feb. 26, 1956 (Max Pollikoff, violin; Milton Kaye, piano).

Sonata No. 1 for Piano—University of Maine, Oct. 27, 1955 Professor William Sleeper, piano).

DONALD JENNI

Concertino for Piano and Orchestra—DePaul University, Chicago, Ill., Jan. 20, 1956 (University Symphony Orchestra, Paul Stassevitch, conductor; Donald Jenni, piano).

Terzetto for Violin, Viola, and Cello—Mandel Hall, DePaul University, Chicago, Ill. Nov. 8, 1956.

LOCKREM JOHNSON

First Violin Sonata—Carl Fischer Hall, New York City, Feb. 12, 1956 (Mary Gale Hafford, violin; Juliette Arnold, piano).

ERICH ITOR KAHN

Short Piano Piece—Kaufmann Auditorium, YM-YWHA, New York City, Dec. 7, 1955 (Composer, piano).

ELLIS B. KOHS

"Fatal Interview" (Five songs for mezzo-soprano and piano)—Arnold Schoenberg Hall, UCLA, California, Nov. 12, 1955.

Chamber Concerto for Viola and String Nonet—Corcoran Gallery, Washington, D. C., Dec. 13, 1955 (U. S. Marine Band Chamber Ensemble; William Preucil, viola).

ALEXANDER LIPSKY

Four Sketches for piano—Henry Street Settlement Playhouse, March 3, 1956 (Ethel Elfenbein, piano).

OTTO LUENING

Trio for Flute, Violin, and Piano—Kaufmann Concert Hall, New York City, Music in our Time Series, March 18, 1956 (Otto Luening, flute; Max Pollikoff, violin; Douglas Nordli, piano).

Two Preludes and Harpsichord Variations—New School of Social Research, New York City, Jan. 19, 1955 (Don Shapiro, piano).

Pilgrims Hymn—Walt Whitman School, New York City, May 25, 1955.

Allelulia for Chorus—Trinity Church, New York City. *Evangeline* (Opera)—Acadian Bicentennial Celebration, St. Martinville, La., Oct. 30, 1955.

The Tiger's Ghost—Tour of the de Paur Infantry Chorus, 1955.

Louisville Concerto—Honolulu, T. H., March 11 and 13, 1956 (Honolulu Symphony, George Barati, conductor).

CHARLES MILLS

The True Beauty—modern madrigal, The Randolph Singers, Pequot Library, Southport, Conn., January 20 (David Randolph, conductor). Also performed at New York University, Jan. 19, 1956 (Randolph Singers).

DANIEL PINKHAM

Concerto for Celesta and Harpsichord—Premiere—McMillan Theater, Columbia University, New York City, Composers Forum, Nov. 19, 1955 (Edward Low, celesta; Daniel Pinkham, harpsichord).

Concertante for Violin and Harpsichord Soli, Strings and Celesta—McMillan Theater, Columbia University, New York City, Composers Forum, Nov. 19, 1955 (Robert Brink, violin; Claude-Jean Chausson, harpsichord; Edward Low, celesta; Daniel Pinkham conducting members of the Symphony of the Air).

Seven Songs—McMillan Theater, Columbia University, New York City, Composers Forum, Nov. 19, 1955 (Eleanor Davis, mezzo-soprano; Daniel Pinkham, piano).

"A lively and rewarding session of the Composers Forum Saturday night . . . was devoted to music of two young Americans, Mel Powell, and Daniel Pinkham.

"The program included one work so new that, according to Mr. Pinkham, it was not even begun until the week before the concert. This was his Concerto for Celesta and Harpsichord, written for performance on this occasion and so ingratiating a work that it surely will be heard again. A first New York performance of Mr. Pinkham's Concentrate for Violin and Harpsichord with accompaniment of string quintet and celesta. Here, as in his Concerto and in a group of seven songs sung by Eleanor Davis, the composer showed striking technical facility, elegance and ease of invention.

"The immediate attraction of his music stems from the sheer sensuous appeal of color and sonority. One would guess that Mr. Pinkham is headed for popularity and perhaps much more."

(E. D., *N. Y. Times*, Nov. 21, 1955)

"Being a harpsichordist himself, as well as an organist and a former composition pupil of Walter Piston and Nadia Boulanger, Mr. Pinkham is firmly dedicated to the so-called neo-classic way of writing music. But he knows how to season and personalize it with piquant, exotic sonorities, and they divert the listener's attention from what otherwise might become patterns of pre-

dictable boredom. Everything is suave and elegant, but everything is listenable, too, especially the novelty for the two keyboard instruments."

(A. H., *N. Y. Herald-Tribune*, Nov. 22, 1955)

Trumpet Voluntary—Premiere—Busch-Reisinger Museum, Boston, Mass., Sept. 24, 1955 (Roger Voisin, trumpet; Daniel Pinkham, organ).

Elegy—(Song, text by Robert Hillyer)—Jordan Hall, Boston, Mass., Jan. 15, 1956 (Eleanor Davis, mezzo-soprano; Felix Wolfes, piano).

Concerto for Two Harpsichords—Trinity College, Hartford, Conn., Feb. 28, 1956 (Edward Low, Daniel Pinkham, harpsichord).

Eternal Are Thy Mercies, Lord—Chorus and Organ—North Easton, Mass., Feb. 19, 1956 (Choir of Unity Church).

Glory Be To God (double chorus, a cappella).

Chorus Pro Musica, Premiere, Dec. 6, 1955 (Alfred Nash Patterson, conductor).

Unity Church Choir, North Easton, Mass., Dec. 11, 1955 (Daniel Pinkham, conductor).

First Baptist Church Choir, Malden, Mass., Dec. 18, 1955 (Edward Low, conductor).

Madrigal—New York University, Jan. 19, 1956 (Randolph Singers).

Folk Song: Elegy (Premiere) New York University, Jan. 19, 1956 (Randolph Singers).

Madrigal—West Hempstead, L. I., Dec. 13, 1956 (Randolph Singers).

PAUL A. PISK

Eclogue for Piano and Violin, Op. 84, No. 1—Southwestern MTNA Convention, Albuquerque, N. M., Feb. 28, 1956 (Kurt Frederick, violin; Morton Schoenfeld, piano).

Also performed on Parade of American Music, Univ. of Texas, Jan., 1956 (A. Pignotti, violin; F. Oberdoerffer, piano).

Baroque Chamber Sonata—Parade of American Music, University of Texas, Jan., 1956 (Albert Gillis, viola; Verna Harder, piano).

Lover's Lament—Darmstadt, Germany, Sept. 22, 1955 (Paul Emerick).

"*Hope*" (Song)—Almeda, California, Audio Visual Society, Oct. 14, 1955 (R. Lindstrom).

Eclogue for Violin and Piano—University of Texas, Austin, Texas, Oct. 30 and Nov. 23, 1955 (Alfio Pignotti).

"*Roseleaves*"—(Three Songs)—Washington University of St. Louis, Mo., Symposium, Nov. 26, 1955 (Martha Deatrage).

"*Resurrection*" (Sonnet) for Voice and String Quartet—Lyric Theater, Dallas, Texas, Dec. 4, 1955 (Royce Reaves).

Aria variata for organ—Temple School of Music, Temple, Texas, Dec. 16, 1955 (William E. Doty).

QUINCY PORTER

Sonata for Viola Solo—County Auditorium, Los Angeles, Calif., Monday Evening Concert Series, Jan. 9, 1956 (Louis Kievman, viola).

LELAND H. PROCTOR

Sonata for Clarinet and Piano—Jordan Hall, Boston, Nov. 14, 1955 (Harold Themman, clarinet; Roland Nadeau, piano). Also performed at the Gardner Museum, Boston, March 17 (same performers).

EDA RAPOPORT

Songs—(Autumn, River Dree, The Lamplighter, A Moment, Three Visitors, I Only Laughed)—Composers Group of New York City, Mason and Hamlin Salon, Jan. 28, 1956 (Ingeborg Pedersen, soprano; Evelyn Hausen, piano).

WALLINGFORD RIEGGER

Dance Rhythms—Carnegie Hall, New York City, Alfredo Antonini, conductor, Feb. 18.

Sonatina for Violin and Piano—Young Men's Hebrew Association, New York City, "Music in Our Time" series, Feb. 19 (Max Pollikoff, violinist; Douglas Nordli, piano).

Piano Quintet—Baltimore, Md., Feb. 20 (Juilliard String Quartet; Beveridge Webster, piano).

New and Old—Twelve Piano Pieces—Baltimore, Md., Feb. 20 (Beveridge Webster, piano).

The Dying of the Light, Song—(Premiere)—Juilliard School Bicentennial Festival Series, New York City, Feb. 20 (Sarah Jane Fleming and Ruth Menza).

Nonet for Brass—Oberlin College, Oberlin, Ohio, Feb. 24 (David Robertson, conductor).

Second String Quartet—Oberlin College, Oberlin, Ohio, Feb. 25.

Third Symphony—Oberlin College, Oberlin, Ohio, Feb. 25 (conducted by the composer).

Songs—Juilliard Festival of American Music, New York City, Feb. 20, 1956.

PAUL SCHWARTZ

The Experiment (Chamber Opera in one act, libretto by Kathryn Schwartz) — Premiere—Baldwin-Wallace College Opera Workshop, Berea, Ohio, Jan. 27, 1956 (Melvin Hakola, director; George Poinar, conductor).

"World premiere of a clever modern chamber opera, *The Experiment*, out at Baldwin-Wallace Conservatory met with a rousing response from a capacity audience last night. And Dr. Paul Schwartz, professor of music at Kenyon College, and his wife, Kathryn, who wrote it, were present and took well deserved bows."

"Conducted by George Poinar, with orchestra, this product of the Baldwin-Wallace Opera Workshop, directed by Melvin Hakola, was well presented and cleverly sung. Based on Hawthorne's story, *Dr. Heidegger's Experiment*, it trips along in nineteenth-century attire with some clever twentieth-century music. Dr. Schwartz provides a beautifully modulated musical background for the orchestra."

(Elmore Bacon, *The Cleveland News*)

Two Old Church Songs, Op. 6a—St. John's Episcopal Church, Bala-Cynwyd, Pa., Feb. 5, 1956 (June Thomson, soprano; Josephine Cochran, viola; William Retcham, organ).

Sonata for Violin and Piano, Op. 12—Kenyon College, Gambier, Ohio, Oct. 23, 1955 (Josephine Cochran, violin; Paul Schwartz, piano).

Serenade for String Orchestra, Op. 14—University of Chicago, Chicago, Ill., Nov. 8, 1955 (Ensemble composed of members of the Chicago Symphony Orchestra, Leon Stein, conductor).

Fog (Chorus for women's voices) Op. 15, No. 1—Ohio State Univ., Columbus, Ohio, Nov. 17, 1955 (The Lake Erie College Madrigalists, William Martin, director).

String Quartet in Two Movements—Western Michigan College, Kalamazoo, Mich., Nov. 19, 1955 (The Michigan State Faculty String Quartet).

TOM SCOTT

Turgenev Suite for String Quartet—Kaufmann Concert Hall, New York City, Music in Our Time Series, March 4, 1956 (Max Pollikoff, violin; Ben Steinberg, violin; George Grossman, viola; Carl Stern, cello).

LEON STEIN

Cantata "The Lord Reingeth" (Women's Chorus, Tenor Solo and Orchestra)—DePaul University, Chicago, Ill., Jan. 20, 1956 (Univ. Symphony Orchestra, conducted by the composer; Allan Kellar, tenor).

Rhapsody for Solo Flute, Harp and String Orchestra — (Premiere)—Mandel Hall, DePaul University, Chicago, Ill., Nov. 8, 1956 American Composers Alliance Concert (Members of the Chicago Symphony Orchestra).

Sinfonietta for String Orchestra—Chicago, Ill., Nov. 5, 1955 (Dieter Kober conducting the Collegiate Sinfonietta of Chicago).

Three Hasidic Dances—International Amphitheater, Chicago, Ill., Dec. 18, 1955 (Members of the Chicago Symphony conducted by Leon Stein).

Adagio and Dance for Violin, Cello and Piano—DePaul University Little Theater, Chicago, Ill., Feb. 23, 1956

Trio for Three Trumpets—University Composers Exchange

Festival, Kalamazoo, Mich., Nov. 19, 1955
Valpariso University, Nov. 22, 1955 (Gerald Johannig, Robert Orlander, Harold Moll, both performances).

HALSEY STEVENS

Like as the Culver, modern madrigal—The Randolph Singers, Pequot Library, Southport, Conn., January 20th (David Randolph, conductor).

Like as the Culver, modern madrigal—The Randolph Singers, New York University, New York City, January 19 (David Randolph, conductor).

Seven French Folksongs for piano—Lisbon, Portugal, Jan. 5, 1956 (Jose Manuel de Malo Beirao, piano).

Intermezzo, Cadenza, and Finale for cello and piano—Cleveland Museum of Art, Cleveland, Ohio, Jan. 13, 1956 (Robert Swenson, cello; Stanley Fletcher, piano).

"By contrast with the Sonata of Gordon Binkerd the Sonata (sic) of the Californian, Halsey Stevens, made its effect with broader, quieter, and more contemplative lines. In his placid melody there was something of the cool tenderness of starry spaces that recalls Copland. Its three movements were titled Intermezzo, Cadenza, and Finale, and since the ending was slow and quiet, it was surprising for a finale, but quite consistent with the character of the work, which as a whole has considerable merit."

(Herbert Elwell, *The Cleveland Plain Dealer*, Jan. 14, 1956)

Improvisation on 'Divinum Mysterium' for organ—Los Angeles, California, Jan. 22, 1956 (Irene Robertson, Organ).

Prelude No. 4 for piano—Lisbon, Portugal, Feb. 9, 1956 (Susan Mills, piano).

Three Preludes for piano—Los Angeles, California, Feb. 12, 1956 (Lillian Steuber, piano).

"Three stimulating Preludes by Halsey Stevens, who was in the audience, were played with a mastery that all but masked their difficulties. The first, with treble and bass frequently moving in parallel motion, suggested a sort of dissonant plain chant. The second was in the nature of a two-part invention, and the third had rhythmic boldness and harmonic bite in the manner of some of Bartok's dances."

(Patterson Greene, *Los Angeles Examiner*, Feb. 15, 1956)

Sonata for Horn and Piano—Arnold Schoenberg Hall, UCLA, California, Nov. 12, 1955.

The Ballad of William Sycamore (for chorus and orchestra)—Premiere—Univ. of Southern California Diamond Jubilee Concert, Oct. 6, 1955 (Ingolf Dahl, conducting the Univ. Symphony Orchestra).

GERALD STRANG

Concerto Grosso for Piano and Chamber Orchestra—Arnold Schoenberg Hall, UCLA, California, Nov. 12, 1955 (Natalie Limonick, piano; Robert Gross, violin; Harry Blumberg, viola; Naoum Benditsky, cello; Haakon Bergh, flute; Kalman Bloch, clarinet; Norman Herzberg, bassoon; Wendell Hoss, horn).

LESTER TRIMBLE

Sonata for Violin and Piano—Kaufmann Concert Hall, New York City, Music in Our Time Series, March 18, 1956 (Max Pollikoff, violin; Douglas Nordli, piano).

VLADIMIR USSACHEVSKY

Piece for Tape Recorder—Premiere—Kaufmann Concert Hall, New York City, Music in our Time Series, March 18, 1956.

JOHN VERRALL

String Quartet No. 2—Sioux Falls, South Dakota, Sept. 14, 1955 (Robert Anderson Ensemble).

Variations on an Ancient Tune—Seattle, Washington, Sept. 26, 1955 (Seattle Women's Symphony; Rachel Welke, conductor).

"Verrall's lively and interestingly orchestrated Variations in its premiere performance produced the most spirited playing of the night. Based on the *Demon Lover*, it tossed the tune around in a variety of rhythms and effectively used the winds for contrast. The composition bears repeating."

(John Voorhees, *Seattle Post Intelligencer*, Sept. 27, 1955)

The Legend of St. Christopher—Seattle, Washington, Jan. 11, 1956 (Walter Eichinger, organ).

Prelude and Allegro for Strings—Metropolitan Museum of Art, New York City, Jan. 25, 1956 (Carlos Surinach, conductor).

"John Verrall's *Prelude and Allegro* was well written without being in any way individual. . . ."

(H.C.S., *N.Y. Times*, Jan. 26, 1956)

The Lonely Bugle Grieves—Omaha, Neb., Jan. 29, 1956 (Clifton Steere, tenor).

String Quartet No. 2—Seattle, Washington, Feb. 3, 1956 (Frye Museum String Quartet).

BEN WEBER

Concertino—(World premiere) Young Men's and Young Women's Hebrew Association, New York City, Jan. 29 (Galimir Quartet; Paul Renzi, Jr., flute; Harry Shulman, oboe; Alexander Williams, clarinet).

"The *Concertino* is scored for flute, oboe, clarinet, and string quartet, and one of its greatest charms is the original and sparing way it contrasts, interweaves, and blends the sonorities of the seven instruments into a light and expressive fabric. The first and last movements are alert and almost playful, though they have enough wistfulness to make them cohesive with the poignantly mournful middle movement. The work was very well received."

(R. P., *The New York Times*, Jan. 30, 1956)

VALLY WEIGL

New England Suite—Carnegie Recital Hall, New York City, Composers Group of New York City, Jan. 17, 1956 (Stanley Drucker, clarinet; Martin Ormandy, cello; Vally Weigl, piano).

"The 'New England Suite', though uneven, was in some respects the most interesting of the new works. Its opening movement is rambling and diffuse; it was at times necessary to make an effort to follow the composer's train of thought. The work as a whole has not the tightly knit organization of the Franco quintet. On the other hand, its best moments, which include its second and third movements, contain passages of unusual expressiveness."

(J. B., *N. Y. Times* Jan. 18, 1956)

Five Songs of Remembrance (Emily Dickenson)—Riverside Museum, New York City, Jan. 22, 1956 (Ethel Erdos, mezzo-soprano; James Hosmer, flute; Vally Weigl, piano).

New England Suite for flute, cello and piano—New York Historical Society, New York City, Feb. 19, 1956 (Samuel Baron, Colette Kozusko, and Juliette Arnold).

Old Time Burlesque for Cello and Piano—Composers Group of New York City, Mason and Hamlin Salon, Feb. 25, 1956 (Vally Gara, cello; Vally Weigl, piano).

Three Songs—Composers Group of New York City, Feb. 25, 1956 (Ethel Erdos, mezzo-soprano; James Hosmer, flute; Vally Gara, cello; Vally Weigl, piano).

ADOLPH WEISS

Andante for Flute, Violin, and Piano—Arnold Schoenberg Hall, UCLA, California, Nov. 12, 1955.

The Liberation Bearers—Los Angeles City College, California, Jan. 11, 1956.

JOSEPH WOOD

Quintet for Piano and Strings—Fifth Festival of Contemporary Music, Oberlin Conservatory, Oberlin, Ohio, Feb. 18, 1955.

Junior New Friends of Music Concert, Pittsburgh, Pa., March, 1955.

Sonata for Violin and Piano—University Composers Exchange Festival, Miami Univ., Oxford, Ohio, Nov., 1954. Carnegie Recital Hall, New York City, Jan. 24, 1955 (Harold Kohon, violin; Marya Sielska, piano).

Western Michigan College, Kalamazoo, Michigan, Feb., 1956.

Sonata for Viola and Piano—Composers Group of New York City, Mason and Hamlin Salon, March, 1955.

Four Chinese Love Lyrics—Western Michigan College, Kalamazoo, Mich., Nov. 20, 1955 (Marcella Faustman, contralto; Margaret Belooof, piano); Sixth Festival of Contemporary Music, Oberlin Conservatory, Oberlin, Ohio, Feb. 24, 1956 (Lois Fisher, contralto; David Richey, piano).

I Married A Musician

(Continued from page 14)

gradually drew about it, like some Pied Piper, the neighbors and their wives. I could see them dimly in the faint evening light, side by side and arm in arm as they passed and repassed under the windows, enjoying so together my husband's music. It was only I who was alone; for he was quite unconscious of my presence. He was not playing for me or caring that I heard. So the whole long evening passed. The neighbors had gone back to their own porches. The little dress was done. I sat in silence for a while waiting for the word that did not come. Then I packed up my sewing and quietly left the room. But the music swept on, tumultuous and majestic, and I was never missed.

In the more material and worldly relationships the life of a musician's wife, as such, is peculiarly unimportant. Nobody thinks of inviting a merchant to dinner without his wife. It is usually even, I believe, Mrs. Merchant who "goes," and Mr. Merchant who "goes along." Even the painter's wife, formerly so unconsidered, has come to be a factor in the social count in these days of studio teas and academy receptions at which she presides, and where, often enough, her favor must be counted on in the matter of invitations. But the musician's wife is different, historically so. In the olden times, musicians were invariably

poor and almost as invariably obscure. One never heard of a musician's home or thought of him as having one, or bothered in the least about a possible wife—even in the case of a man popular enough to be a favorite at court, like Haydn.

Even in her own home the musician's wife has less than the usual chance for social usefulness. The painter needs a public; his wife can help actively to enlarge it. The politician and the editor may duly count their private dinners and the tact of their respective wives—in silence or assertion—a feature in the success of their careers. But except in rare cases, a musician sells his wares without favor, without, at least, such peculiarly social favor as it lies in a woman's power to create. What most the musician desires in his home is peace, long hours of freedom from worldly interference, whole precious days for practice and hard study or for composition, as the case may be.

So, being largely without the social contact which comes to most wives as a natural and concomitant result of their husbands' position, the musician's wife is thrown for her pleasures, her friendships and her social service more upon her own resources, a responsibility which brings, by way of compensation, a rare chance to develop her own personality. If she is wise she has but one aim, the same that is the be-all and the end-all of her husband's life—harmony. When she attains to this, the common human chord is struck, "the C major of this life."

The Louisville-Rockefeller Works

(Continued from page 15)

its revision of Shakespeare, titled "*Not Much to Do About Anything*"; Carlos Surinach, whose *Sinfonietta Flamenca* is a clever orchestration of what happens to a Spanish-born composer in New York, and Bernard Wagenaar, whose "*A Concert Overture*" belies the fact that he was born a sensible Dutchman by being the most dissonant and tensile work in the collection.

Yet when it comes down to rock-bottom judgments concerning these works by composers—some of whom are hearkening back to the music of remote ancestors, and some of whom (exiles like Tcherepnin and Castelnuovo-Tedesco) are transposing the traditions of a dead St. Petersburg and a dead Vienna into a contemporary language, it is interesting to discover in one set of records that, whether it is a matter of hearkening back or a matter of transposition, it is all in the warp and woof of music in America today. For my part, the two pieces in the whole set that I have played over and over again for my own delight and understanding are the Cowell symphony and the Hovhaness concerto. The former, for its opening passages, expounds a lazily Debussyesque tune (a strange thing to find in Cowell) backed by plenty of shimmering

strings in discords, followed by a four-square drum variation of a "Dies Irae" motif, which subsequently intermingles with a Celtic dance tune and all kinds of eerie sliding effects in the upper strings.

As for the Hovhaness concerto, the composer's preoccupation with Armenian music has never impressed me much in the past. But somehow his concerto—even though it weds (according to the composer's own notes) several variations on the *Jhala*, a classic Hindustani musical form, as well as multitudinous, subtle and percussive rhythms and sounds derived from Eastern and Near Eastern music with such Occidental patterns as the fugue and the canon—is about the most persuasive piece of music by Hovhaness that I have heard. And, perhaps, with all these combinations in it, it is at once the most appropriately and generically American piece in the set. After all, it ends with a brief but highly appropriate chorale titled "*Hymn to Louisville*." The only other more appropriate ending that it could have had would be a set of variations on that staunch, old hymn, "*How Firm a Foundation*." And I trust you will know what foundation I am talking about. Amen.

Riegger's Modesty Fails to Conceal His Greatness

By HERBERT ELWELL

WHEN Wallingford Riegger's "Music for Orchestra" was performed by the Cleveland Orchestra under George Szell week before last, fun-loving wags around Severance Hall were mouthing the following quip: "Szell has come a long way—from Reger to Riegger."

It seems that in his youth Szell studied with Max Reger, the eminent but academic German composer who at one time was regarded by some as the successor to Brahms.

Riegger is a composer of another stripe, an advanced and highly independent musical thinker, who speaks his piece with terse, uncompromising language that says exactly what it means and stops at the right place, when it has no more to say.

Boasts Humility

There is no false emotionalism in Riegger, no academic padding, no pompous and untested certitudes that drive blindly toward vague conclusions. While he was in Cleveland I got to know him better than I had known him before, and I learned more of his simplicity, his wit, his catholicity of taste, and his passion for social justice. These things come out in his music to give it color, pungency and a disturbing but fascinating sense of the dangerous revolutionary realities of our time.

Riegger has what so many contemporary composers lack—humility. He is in no way puffed up with his own importance. He possesses quiet assurance, well formed convictions that allow him to be happy and playful, even though the world about him may be crumbling.

I was pleasantly surprised at the warm reception of his work here. Even persons who said they did not "understand" his music admitted that they intuitively sensed in it integrity and authenticity.

"The Real Thing"

I am coming more and more to the conclusion that it is Riegger who has been the real leader and pathfinder in contemporary American music and I was pleased that



Cleveland at long last could make the acquaintance of this charming, unpretentious septuagenarian who is not only a master of his craft but in some ways a prophet and a seer. As one prominent Cleveland composer put it when listening to his work, "Here is the real thing."

It was pleasing also to hear Riegger say that Szell and the orchestra gave his music one of the finest interpretations it had ever received.

To go back to Reger, Riegger tells this story. A Hollywood movie magnate once came to him for composition lessons. Aware of his affluence Riegger charged him an unusually stiff fee, which was paid without protest, the pupil being under the erroneous impression that he was studying with the illustrious Max Reger.

When after a few lessons he learned that Riegger was not Reger, he was indeed disillusioned, but he continued just the same to pay the high honorarium because he was quite satisfied with what Riegger had to offer.

Reprinted from The Cleveland Plain Dealer, April 1, 1956.

Information Department

Announcement is made in Chicago of a new musical organization, a non-profit Corporation in Illinois, officers and directors serving without remuneration: Contemporary Concerts Inc., 159 E. Ontario Street, Chicago 11, Illinois. The best in contemporary music will be presented to Chicago audiences each year. No particular school of musical composition will be favored, but only the best will be played. Two concerts are scheduled this spring, the first on May 2nd, the second on May 23rd.

The Fine Arts Quartet will be the performing artists at the first concert, playing the Shostakovich Fourth Quartet, the Fourth of Bloch, and Wallingford Riegger's String Quartet No. 2; all first concert performances in Chicago.

The project is being financed by the sale of memberships, all first year members to be known as Charter Members. Regular membership fee is \$10.00, while Sustaining members contribute \$35.00 or more, which includes membership fee. Members are admitted to concerts without charge. Inquiries should be addressed to Contemporary Concerts Inc., 159 E. Ontario Street, Chicago 11, Ill.

Officers are Marion Bard Board, President; Herbert Zipper, Vice-President; Mrs. Kenneth Montgomery, Vice-President; Mrs. Norwood Bard, Secretary-Treasurer; George Sopkin, Librarian. Members of the Advisory Board are William Schuman, Thor Johnson and Leo Sowerby.

* * *

The American Guild of Organists, with 15,000 members and Chapters or Branches in every State, the District of Columbia, Hawaii, Alaska and the Canal Zone (260 in all), will hold its 23rd Annual (7th Biennial) National Convention in New York City, June 25-29, 1956. in celebration of the 60th Anniversary of the A.G.O.

The national membership of this association of church musicians consists of both organists and choral directors, and represents all religious bodies. It was chartered in 1896 by the Board of Regents of the University of the State of New York for the purpose of raising standards of organ and choral music.

A RADIO HOUSE series featuring composers of America and University of Texas musical talent has been produced for nation-wide distribution during the spring and summer months. In honor of the National Federation of Music Clubs and their emphasis on and encouragement of American music, RADIO HOUSE offers stations throughout the country its "PARADE OF AMERICAN MUSIC—1956."

Composers represented on the four programs in this series are University of Texas composers-in-residence Bernard Fitzgerald, Kent Kennan, Paul Pisk, and Clifton Williams, and composers from other localities: Walter Piston (Massachusetts), Merrill Ellis (Missouri), Howard Hanson and Robert Stern (New York), Vincent Persichetti (Pennsylvania), and Samuel Adler, Forrest Goodenough, Paul Holmes, and Mary Jeanne Van Appledorn (Texas).

Featured performers on "*Parade of American Music*", are distinguished artists from the faculty and student body of the University of Texas Department of Music—Alfio Pignotti, violin; Albert Gillis, viola; Phyllis Young, 'cello; Joan Templar, flute; Frank Elsass, trumpet; Clifton Williams, horn; pianists John Cunningham, Verna Harder, Kent Kennan, Janet McGaughey, Fritz Oberdoerffer, and Marian Yeager; and Martha Ann Deatherage, soprano. Ensembles participating are the Symposium String Quartet and the Symposium Woodwind Quintet, and an instrumental group made up of two trumpets, two trombones, baritone, tuba, piano, and snare drum. Also to be heard on "*Parade of American Music*" are the University of Texas Symphonic Band, under the direction of R. Bernard Fitzgerald, and the University Symphony Orchestra, conducted by Alexander Von Kreisler.

The first "*Parade of American Music*" broadcasts, distributed last year by RADIO HOUSE, were heard by listeners to forty-four radio stations from coast to coast. Already this year, as many stations have been supplied, and orders are still being received. These tape recorded programs are available to any radio station, commercial or educational, free of charge. Requests should be addressed to R. F. SCHENCKAN, DIRECTOR, RADIO TELEVISION, THE UNIVERSITY OF TEXAS, AUSTIN 12, TEXAS.

BULLETIN





American Composers Alliance

250 West 57th St., New York 19, N. Y.

Officers:

ROBERT WARD, *President*

HENRY COWELL, *Vice-President*

HUGO WEISGALL, *Second Vice-President*

ULYSSES KAY, *Secretary*

AVERY CLAFLIN, *Treasurer*

LOCKREM JOHNSON, *Assistant Treasurer*

OLIVER DANIEL, *Consultant*

CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON

ARTHUR BERGER

ELLIOTT CARTER

RICHARD DONOVAN

MIRIAM GIDEON

P. GLANVILLE-HICKS

ROGER GOEB

OTTO LUENING

WALLINGFORD RIEGGER

Editorial Committee:

GORDON W. BINKERD

MIRIAM GIDEON

P. GLANVILLE-HICKS

HERBERT HAUFRECHT

VLADIMIR USSACHEVSKY

HUGO WEISGALL

FRANK WIGGLESWORTH

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Edward Ballantine
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow

*Marion Bauer
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Carl Buchman
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Hugo Davise
Robert Mills Delaney
Richard Donovan
Eric Dressel
Robert Erikson
Vivian Fine
Irwin Fischer
*George Foote
Johan Franco
Florence Galajikian
*Paolo Gallico
Edwin Gerschefski
Miriam Gideon
P. Glanville-Hicks
Roger Goeb

Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyring
Lou Harrison
Frederic Hart
Herbert Haufrecht
Irwin Heilner
George Henry
Ethel Glenn Hier
Wells Hively
Louis Horst
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenni
Lockrem Johnson
*Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Kochler
Ellis B. Kohs
Victor Landau
Beatrice Laufer
Rowland Leach
John Lessard
H. Merrills Lewis
Goddard Lieberman
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Teo Macero
Robert McBride
Colin McPhee
Charles Mills
Walter Mourant

Otto Mueller
Robert Nagel
Dika Newlin
N. Lindsay Norden
Willson Osborne
Hall Overton
Lee Pattison
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Leonard Ralston
Eda Rapoport
Lewis Raymond
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Elna Sherman
T. Stanley Skinner
Russell Smith
David Stackhouse
Leon Stein
Halsey Stevens
Gerald Strang
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
George Wehrer
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Arthur Willman
Joseph Wood

Bulletin Editor: JAMES RINGO

Associate Editor: CAROL TRUAX

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives,
Mrs. Erich Itor Kahn

*Deceased

VOLUME V
NUMBER 4
1956

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
RICHARD DONOVAN <i>Alfred Frankenstein</i>	2
CATALOGUE OF COMPOSITIONS: RICHARD DONOVAN	5
EVEN WITH NO FIFTH SYMPHONIES FOR SALE <i>Avery Claflin</i>	8
THE RIGHT TO COMPOSE <i>Albert Goldberg</i>	9
AN OPEN LETTER TO ALBERT GOLDBERG <i>Ellis B. Kohs</i>	10
REPORT OF ACA-SPONSORED CONCERTS <i>Carol Truax</i>	11
SEVENTH ANNUAL REGIONAL COMPOSERS' FORUM <i>Johan Franco</i>	14
SUMMER MUSIC	15
INFORMATION DEPARTMENT	20
FROM THE CATALOGUE OF THE COMPOSERS FACSIMILE EDITION	23

RICHARD DONOVAN

by ALFRED FRANKENSTEIN

RICHARD DONOVAN has composed three works for oboe and strings, a combination Bach understood very well and very often used. He has also written a piece called *Soundings*, for trumpet, bassoon, and sixteen percussion instruments, whose freely rhapsodic recitatives and heavy emphasis on subtleties of timbre embody a complete antithesis to the neo-baroque approach.

Thus one may symbolize extremes not only in the work of this one composer but in the musico-academic world wherein he has spent his life. When Donovan went to Yale as a student, creative and scholarly disciplines in music existed in separate, mutually hostile worlds. Today they have flowed together, and the universities are our citadels of musical experiment, much of it colored by musicology.

Donovan has been in the thick of this change from conservative to dynamic attitudes on the part of the professors. His own music mirrors several steps in the transformation, the final product of which, so far as he is concerned, is a style distinguished for its lithe, lucid, and transparent polyphony. The rhythmic resilience and closely woven texture with which today one almost automatically associates his name was not achieved overnight. To judge by the early piece called *Wood Notes*, a fantasy for flute, harp, and string orchestra composed in 1925, he once acknowledged the spell of a loose, moony impressionism, but he escaped from that dead end through a rigorously logical polyphonic austerity suggested by the first Suite for Piano. This is a hair-shirt piece of the kind we dutifully endured in the name of progress throughout the 1930's; one mentions it here mostly because its fabric predicts the mature attainment of a composer some of whose song-accompaniments, in two and three contrapuntal parts, are, as this score suggests, apt for strings or woodwinds as well as the keyboard.

Speaking for himself, in terms of his present orientation, Donovan says "while I have no special *credo*, I try to write music that speaks to people. In order that music (any kind of music, whether based on folk material or the twelve-tone system) may communicate, it must be *effective*, in the best sense of this term. All the great masters wrote 'effective' music. Any other kind (like the opposite of 'music for use,' if such can be imagined!)



A page from "Soundings" (ACA-CFE)

would merely clutter up the air waves. This is not to say the composer should not take chances. The intrepid tonal explorers are indispensable. Certainly the composer should try to widen the scope of expression and increase the range of communication, if only for the reason that such effort is more interesting and challenging to himself. But if he gets so far in advance that his musical language is one which only he can understand, or one which is obscure in expression even to literate musicians, or deficient in technical resources—in other words, ineffective—the composer may find himself engaged in a soliloquy. For myself, I find the following words of Georges Rouault a good guide: 'Anyone can revolt; it is more difficult silently to obey our interior promptings and to spend our lives finding sincere and fitting means to expression for our temperaments and gifts.'

One may amplify this statement a little by pointing out, among other things, that Donovan's desire to "speak to people" involves, as one of its essential aspects, a horror of boring them. Colin McPhee's remark, quoted below, to the effect that Donovan's *Ricercare* for oboe and strings "has time enough to get under way and unfold in a satisfactory manner" is just, but once a work by this composer has unfolded, it completes its mission with the utmost economy of time. Many of his works are in one

movement, and many of those in three or four movements are short. He has apparently never attempted opera or oratorio; recently, however, he has completed a full-length symphony, and as the subjoined list will show, brevity is not one of his unvarying characteristics.

The clipped, trim, pointed nature of Donovan's forms goes, of course, with the quality of his textures suggested above. It is also a manifestation of a certain practicality in which Donovan takes pride. He speaks of his experience as ranging from the theater pit to the organ bench, from the three-man dance band to the symphony orchestra; he is aware of pragmatic demands and necessities, and it is obvious that, with today's welter of composers a-clamor for a hearing, the one who says his say with brevity and grace is more likely to obtain a hearing than the one whose requirements in time and resource are heavy.

Donovan's choral and organ works clearly reflect if not the necessities at least the opportunities of his career as organist and choirmaster, and one suspects that more than a few of his chamber pieces and works for special-

ized, quasi-orchestral ensembles reflect the conditions of a particular season at Yale. There may also be some significance in the fact that he has written very little for the piano, although his second suite for that instrument, with its tenderly elaborated *Elegy* and its jazz-colored *Toccata*, is a beauty.

Like many for whom the opposite of music for use is unthinkable, Donovan often relies on folk themes, but not in response to a self-conscious program and seldom in connection with extra-musical ideas. He likes folk material more for its modal and rhythmic potentialities than for its picturesqueness, and it is more likely to appear in his work as a tinge than as a subject; he has, however, made practical choral settings of American folk songs, has composed a monumental *Passacaglia on Vermont Folk Tunes* for orchestra, and made use of old Southern hymn tunes in his *Choral Preludes* for the organ.

As is the case with other American composers, Donovan's emphasis on American folk material rises primarily from a sense of history, and here the composers are leading the historians. For composition to take a tip or two

From "Terzetto for Two Violins and Viola" (Valley Music Press)

So far the executants have chosen, both in performance and recording, to place special stress on the ebullient, effervescent side of Donovan's output. That he also has a lyrical, reflective side is not so well known, although it is eloquently displayed in published scores like the Trio for violin, 'cello, and piano, the Terzetto for two violins and viola, the above-mentioned Passacaglia, and the exquisitely fashioned Three Madrigals. Whether or not the highly experimental *Soundings* of 1953 represents a new trend or an isolated development remains to be seen. One thing is sure: whatever direction Richard Donovan may follow, his music will be worked out with perfect craftsmanship, the subtlest refinement of the given means, and not a note too much.

Richard Donovan was born in New Haven, Conn. in 1891. He studied at the Yale School of Music and the Institute of Musical Art, N. Y. At the latter he was for some time a member

Aside from his teaching duties, Mr. Donovan has participated actively in the musical life of New Haven. He conducted the Bach Cantata Club of New Haven from 1933 to 1944. As associate conductor of the New Haven Symphony Orchestra, from 1936 to 1951, he was able to introduce many contemporary works. Since 1928 he has been organist and choirmaster of Christ Church in New Haven.

In the late 20's he was a member of the Pan American Association of Composers, an organization existing for the purpose of making known the best new music produced by all the American countries. He served on the Executive Board of *New Music* publications. Early in the 30's he became associated with Yaddo, at Saratoga Springs, where for several seasons he helped organize public festivals of music by known as well as unknown American composers. For many of these concerts he served as conductor. He is a director of the Corporation of Yaddo, and a member of the Board of Governors of the American Composers Alliance. He has been a visiting lecturer at the University of Delaware and the University of Southern California.

Handwritten musical score for the song "The Chimney Pot". The score is written on five staves. The lyrics are: "Wrap-ping the chim-ney pot with green, chim-ney pot with green, the chim-ney pot with green, the chim-ney pot with green." The music is in a simple, folk-like style with a key signature of one flat (B-flat) and a common time signature (C). The notation includes treble clefs, a key signature of one flat, and a common time signature. The lyrics are written below the staves, and the melody is written on the staves. There are some handwritten annotations, such as "mp" (mezzo-piano) and "A" (Allegro), and a small box containing the letter "D" in the top right corner. The score is a single system, and the lyrics are repeated four times, corresponding to the four staves.

Handwritten musical score for the song "The Chimney Pot". The score is written on five staves. The lyrics are: "Wrap-ping the chim-ney pot with green, chim-ney pot with green, the chim-ney pot with green, the chim-ney pot with green." The music is in a simple, folk-like style with a key signature of one flat (B-flat) and a common time signature (C). The notation includes treble clefs, a key signature of one flat, and a common time signature. The lyrics are written below the staves, and the melody is written on the staves. There are some handwritten annotations, such as "mp" (mezzo-piano) and "A" (Allegro), and a small box containing the letter "D" in the top right corner. The score is a single system, and the lyrics are repeated four times, corresponding to the four staves.

[illegible]

The musical score is written for three voices: Soprano (S.), Alto (A.), and Tenor (T.). The lyrics are: "fresh ti. s. ra climbs the house, climbs the house, climbs the house, climbs the house." The score includes various musical notations such as notes, rests, and dynamic markings like *poco* and *mf*. The tempo is marked *And.* and the key signature has one flat (B-flat). The score is divided into four measures, each containing a vocal line and the lyrics.

A musical score for the song "The Rose Tree". The score is written on ten staves. The first staff is the vocal melody, with lyrics "The rose tree in the garden" written below it. The second staff is the piano accompaniment, with lyrics "The rose tree in the garden" written below it. The third staff is the vocal melody, with lyrics "The rose tree in the garden" written below it. The fourth staff is the piano accompaniment, with lyrics "The rose tree in the garden" written below it. The fifth staff is the vocal melody, with lyrics "The rose tree in the garden" written below it. The sixth staff is the piano accompaniment, with lyrics "The rose tree in the garden" written below it. The seventh staff is the vocal melody, with lyrics "The rose tree in the garden" written below it. The eighth staff is the piano accompaniment, with lyrics "The rose tree in the garden" written below it. The ninth staff is the vocal melody, with lyrics "The rose tree in the garden" written below it. The tenth staff is the piano accompaniment, with lyrics "The rose tree in the garden" written below it.

[4]

Catalogue of Compositions: Richard Donovan

The following list does not include numerous early short choral and instrumental works, a large number of arrangements, nor children's songs in collections.

1924-25 Wood-Notes, for Flute, Harp 9-12 min. MS
and String Orchestra.

"Richard Donovan's *Wood-Notes* used the sonorities of harp, flute and strings skillfully. . . ."

—(Clifford Gessler in the *Oakland Tribune*, April 24, 1956)

"... individuality in the way it built up its fluent, varying lyrical spell."

—(Alexander Fried in the *San Francisco Examiner*, April 24, 1956)

1927 How Far is it to Bethlehem? 2½ min. Kalmus
Women's voices (SSAA) and Organ.

1930 Chanson of the Bells of Oscey. 4 min. Galaxy
Women's voices (SSAA) and Piano.

1932 Suite (No. 1) for Piano (Pre- 7½ min. New Music
lude, Hornpipe, Air, Jig).

Sextet for Wind Instruments and Piano. 18 min. MS

Smoke and Steel, a symphonic poem after poem of the same title by Carl Sand- 20 min. MS
burg, for large orchestra.

To All You Ladies Now at Land. Men's voices (TT- 5 min. Galaxy
BB) with orchestra or piano.

1933 Four Songs for Soprano and 10 min. MS
String Quartet.

1936 Symphony for Chamber Or- 20 min. Gray
chestra.

1937 Trio, in one movement (Violin, 8 min. Arrow
Cello, Piano).

1938 Ricercare for Oboe and String 5¼ min. Boosey &
Orchestra. Hawkes

"... a solid and ingeniously constructed piece with a somewhat Brandenburgian energy. Some eight minutes in length, the music has time enough to get under way and unfold in a satisfactory manner."

—(Colin McPhee, *Modern Music*, Mar. 1944).

Three Choruses for Women's 9½ min. MS
voices (SSAA) unaccompanied.

1939 Serenade for Oboe, Violin, 5 min. New Music
Viola and Cello.
Recorded by New Music Re-
cordings.

1940 Fantasy on American Folk Bal- 12 min. J. Fischer
lads for Men's voices (TTBB) and
Piano (4 hds.) or Orchestra.

"Donovan's fantasy, however, was a pleasure in every way—fresh in its matter, appropriate in its manner of performance. The two piano accompaniment and some of the figurations suggested that Donovan of Yale may have had a thought of what Brahms of Vienna did in his own treatment of folk-tunes for vocal groups. The comparison is not at all odious, for the likeness was one suggested by artistic quality, of suitability relative to the basic stuff."

—(Irving Kolodin, in the *New York Sun*, March 24, 1949)

1944-45 Suite for String Orchestra 18 min. ACA-CFE
and Oboe.

Recorded by Vanguard. The Baltimore
Little Symphony, Reginald Stewart,
conductor.

"The evening came completely alive with the first notes of Richard Donovan's sprightly 'Suite for Strings and Oboe'. This

[is a] gay and individual piece . . ."

—(Helen Penniman, *Baltimore News-Post*, March 12, 1955)

"The excellence of Mr. Donovan's Suite was all the more apparent with its fresh rhythmic figures, its interesting contrapuntal writing, and its fine craftsmanship."

—(George Kent Bellow, *The Evening Sun*, Baltimore, March 18, 1955)

"Richard Donovan's compositions should be more widely known than they are now, and perhaps the present record will be of aid in this respect. His music has the conscious craft of one who has taught composition over a period of many years, and yet this has not made him into a pedant. On the contrary, it seems to give more ideas and greater resources in developing his thoroughly musical material.

"His style is polyphonic, vigorous, and straightforward; his instrumentation clear, experienced, and resourceful. Counterpoint in which there is continuous movement sometimes tends to lack orchestral color. Not so with Donovan. He asks for virtuosity from his players, but his writing is well-adapted to the capacities of their various instruments.

"Donovan writes diatonically, in harmonic counterpoint. When he employs modes, which is frequently, he applies systematized harmonic organization to them and while there are many unfamiliar dissonances, these are usually not essential tones but an extension of the use of auxiliary tones of various sorts.

"The first movement of Donovan's Suite has an impelling forward drive in even notes. The second is naturally more lyrical, with some mournful Phrygian minor second cadences. The last

From "Passacaglia on Vermont Folk Tunes" (ACA-CFE)

movement is an expanded jig; but while there is clear folk-music influence, the expansion leads it into a sophisticated fine-art style in which even the many repeated major sevenths in the melody sound easy and natural."

—(Henry Cowell, *Musical Quarterly*, Jan. 1956)

"Donovan's slender suite is by definition a charmer; you can't beat oboe and strings for listenability no matter the idiom, which in Donovan's case is non-acerb stylized folk."

—(The American Record Guide)

"Both works (the other is Ives' Sym. No. 3) have a freshness and refinement which bodes well for the future of American music. They further indicate that a study of our native models . . . will reveal the true path along which our music may progress free of neuroses."

—(New Orleans Item, Dec. 4, 1955)

"Unmistakably American in atmosphere and in meaning."

—(Cleveland Plain Dealer, Oct. 16, 1955)

"The crisp, *sec*, beautifully organized suite by Richard Donovan . . . is delightful."

—(High Fidelity, Nov. 1955)

1945 Design for Radio, for a radio 9¼ min. MS orchestra.

1947 Hymn to the Night, Women's voices (SSA). 3½ min. J. Fischer

Two Choral Preludes on 7 min. Mercury American Folk Hymns, for Organ (1. Land of Rest; 2. Christian Union). Music Library Association Citation, 1949)

Good Ale, for Men's voices 5½ min. C. Fischer and piano.

How Should I Love? for Women's voices (SSAA) and piano. 5 min. Mercury

New England Chronicle, an 10 min. AMP Overture, for Orchestra (Recorded by Mercury. Eastman-Rochester Symphony Orchestra, Howard Hanson, conductor.)

"The ambling 'New England Chronicle' of Richard Donovan unexpectedly summoned up fresh wind for a final selection that contained some of the most exciting music of the afternoon."

—(Arthur Berger, in *New York Herald Tribune*, May 18, 1947)

"Mr. Donovan's work is rich in color and vitality, expertly scored."

—(Harvey Southgate, *Rochester Democrat and Chronicle*, May 6, 1954)

"The work . . . appealed as a skillfully contrived suggestion in music of the New England panorama. One finds here no distinctive American tunes, but impressions of the shifting scenes of its history. The music has rhythm and contrast; if it does not often jell into clearly defined pictures, it moves with vigor and a flowing harmonic unity. It will bear repeated hearings."

—(Harvey Southgate, in *Rochester Democrat and Chronicle*, Oct. 27, 1954)

"Richard Donovan describes his NEW ENGLAND CHRONICLE as 'an account of the adventures of a few musical ideas in one part of the country.' The piece is a racy, clean-cut, magnificently



Facsimile pages — "Elegy from Suite Suite No. 2 for Piano" (ACA-CFE)

resourceful study in musical manipulation; everything is taut, lucid, and high-spirited, and reaches a most satisfying complex but light-handed solution to its self-imposed problems."

—(*High Fidelity*, Oct. 1955)

"It is gratifying to see Richard Donovan receiving attention at last (Mercury MG-40013). He has a quality of his own, as well as a drive and expertness not to be found in many a more touted composer's works."

—(*Arthur Berger*, *Sat. Review*, July 30, 1955)

	Paignion, for Organ	4½ min.	Gray
1948	A Fable, song for soprano and piano.	4 min.	MS
1949	Passacaglia on Vermont Folk Tunes, for Orchestra.	12½ min.	ACA-CFE
1950	Four Songs on English texts, for medium voice and piano.	5½ min.	Valley
	Terzetto for two violins and viola.	4½ min.	Valley

"The little work is of the character of an idyll in slow tempo, though a middle section, *Piu Mosso*, steps up the movement considerably. The idiom is one made known to all who follow the production of what must now be called 'the older generation of American composers'. For although not a prolific writer or one who has ever gone in for experiment or sensationalism, Donovan's style has grown in an orderly and constant manner from the 1920's when the International Composers Guild gave him some of his first performances. In a moderately dissonant texture the thematic development is carefully worked out, more, it would seem, on the basis of sincere feeling for the mood than of any preconceived schema of an intellectual sort.

"The Terzetto is of a laudable simplicity that should recommend its performance as well by moderately skilled performers as by the most expert ensembles."

—(*Charles Seeger*, in *Notes*, June, 1951)

"The reflective Terzetto for two violins and viola has the utmost refinement and a soaring middle section."

—(*Arthur Berger*, *N. Y. Herald Tribune*, March 16, 1953)

1953	Suite No. 2 for piano (Invention, Intermezzo, Elegy, Toccata).	11½ min.	ACA-CFE
------	--	----------	---------

Quartet for Woodwinds (Fl., Ob., Clar., Bsn.) (Recorded by Contemporary Records, Inc. Yale Woodwind Quartet.)

"It proved to be a skillful and witty work that had moments of poignance in its slow movements, but which in total effect was piquant and clever."

—(*R. P.*, *New York Times*, March 15, 1954)

"In its brief four movements, melodic elements were treated with varying harmonic pungency; instrumental colors were ably employed in an occasionally turbid medium."

—(*F. D. P. Herald Tribune*, March 15, 1954)

"Mr. Donovan's music is played too infrequently and we were glad for the occasion to hear some. His workmanship is neat and self-critical and he knows there are no shortcuts. His two movements for woodwind quartet were the concert's major success. The repertory needs such music, which takes the combination seriously and at the same time preserves a luminosity."

—(*Arthur Berger*, *New York Herald Tribune*, March 16, 1953)

"Mr. Donovan's music was introspective, romantic in a purely modern manner and with a certain amount of power."

—(*H. C. S.*, *N. Y. Times*, March 16, 1953)

"The woodwind quartet by Richard Donovan . . . is spirited, witty, reservedly lyrical in its slow movements, and extremely adroit in its handling of the medium."

—(*High Fidelity Magazine*, March, 1954)

Four Songs of Nature (Dawn, 7¼ min. AMP
Wind Sings, The Yellow Lily, Wind
of Heaven) women's voices (SSAA)
with piano.

"Soundings" for Trp., Bsn., 9¼ min. ACA-CFE
and Percussion. (six or seven players)
(Recorded by MGM, Carlos Surinach, conductor.)

"Structurally rather loosely knit, but interesting in its imaginative sound combinations."

—(*Musical Courier*, March 1, 1956)

1954	Three Madrigals (SSATB) unaccompanied (Lull, Vigil, Song from the Second Floor).	10 min.	ACA-CFE
------	--	---------	---------

I will Sing unto the Lord, 8½ min. MS
men's voices (TTBB) with organ.

1955	Mass for unison voices (or optional 2 and 3 parts) and organ.	12 min.	MS
------	---	---------	----

Antiphon and Chorale for organ (written for, and first performed at, the University of Redlands series of concerts featuring American organ music, 1956).

1956	Adventure, for piano.	2½ min.	MS
	Symphony in D (wv. by 3, 4 hrns., 3 typts., 3 tbns., tuba, timp., perc., strings).	23 min.	MS

From "Lento" — "Quartet for Woodwinds"

Even With No Fifth Symphonies for Sale

by AVERY CLAFLIN



AFTER all that Composers Recordings heard from the record dealers and distributors about the public apathy to American music, the acclaim given to our first two releases has been a little startling. Sales have been made far and wide. Radio stations have been generous with performances. And record reviewers all over the country have been generally favorable. No doubt we did the latter a good turn too. It must be a dreary task to write another review of the Fifth Symphony.

Discs already on the market, or nearly so, are listed on the back cover. After the summer lull, our first release will be William Bergsma's opera *The Wife of Martin Guerre*, done by the artists who were in the premiere. This will be an important addition to the woefully small number of American operas now available on records.

Works by Ballou, Lora, Weiss, Gerschefski, McBride and Wigglesworth already recorded on tape by F. Charles Adler and the Vienna Orchestra as well as another tape of Moore by Alfredo Antonini and the Oslo Philharmonic Orchestra will come up for scheduling as soon as we can get to it.

Early this season the A.C.A. Board directed its Editorial Committee to review chamber, choral and vocal works in the Library with a view to the recording of twelve LP sides in these categories, the emphasis being on composers who have not hitherto benefited from the A.C.A. Recording Project. The Committee has now completed its immense task and Composers Recordings expects shortly to be in receipt of its recommendations. The chamber works, naturally, cannot all be issued at once due to their limited market appeal.

Thanks to the good offices of Douglas Moore we received a gratifying offer which we accepted and which we are now working on. The American Academy of Arts and Letters and the National Institute of Arts and Letters have given periodic awards to composers of outstanding works. This year they decided to make the awards in the form of subsidies for the recording of certain of the recipients' works. Dr. Moore offered these to us and we, in turn, agreed to pay attractive royalties to the Academy-Institute to aid future subsidies. Four awards have been made. Those to Henry Brant and Irving Fine will soon materialize in a record; those to Adolph Weiss and Jacques Louis Monod, at a somewhat later date.

We have also been approached by Fritz Mahler, conductor of the Hartford Symphony Orchestra, on a similar project. Mr. Mahler expects to have funds available to commission works by American composers of established reputation. Our discussions with him developed the idea of recordings along with the commissions. It bids fair to bear fruit.

Our director, Alfredo Antonini, is to be guest conductor this summer of the Oslo Philharmonic Orchestra. He has offered his services there for any recordings we may have in mind. We hope to take advantage of this to acquire tapes of works which have previously been approved for recording by A.C.A., but where recording has not materialized for one reason or another.

At a recent meeting, the Board formulated a significant policy in respect to works fully subsidized by the composer himself. It was felt that our Company should not profit at the composer's expense. Accordingly, it was adopted as a matter of policy that in such instances a very large proportion of the proceeds of record sales should go to the composer until such time as his outlay has been fully recovered and a somewhat less large percentage thereafter. This marks a radical innovation in composer-publisher relations, where usually the publisher holds both the first mortgage and all the common stock. Composers who might be interested in this should communicate with us.

Otherwise our policy remains as hitherto. We shall endeavor to maintain a balance between profitable and unprofitable releases; and promote the less known composers whenever possible.

Despite its infancy, Composers Recordings shows bursting vitality. But, as the dealers say, *we* must create the demand for our works. So please, all of you who are connected with colleges, libraries and other institutions which purchase records, make sure they order all our releases. We want to help the composers, but the composers must help us help them.

The Right to Compose

Talent Should Be the Only Justification for Writing Music

by ALBERT GOLDBERG

WITHIN the recent weeks a considerable amount of music by contemporary composers has been heard in local concert halls. That played by the Los Angeles Philharmonic Orchestra has naturally been on the conservative side—naturally, we say, for symphony orchestras cannot risk antagonizing their customers to the extent possible to organizations with less at stake.

Thus Stravinsky's *Jeu de Cartes*, Bartok's *Dance Suite*, Andriessen's *Symphonic Etude* and Von Einem's *Turandot*, although in a definitely modern idiom, scarcely fall into the realm of controversy.

But as much cannot be said for the two concerts of music by American composers given respectively by the Southern California Chapter of the American Composers Alliance and Monday Evening Concerts, or for such examples as Nono's *Canti per 13* which have been heard on other programs of the latter organization.

Selection Confined

Some factors, of course, need to be taken into account in considering programs of this type. For one thing they are necessarily limited in selection by the number of performers it is economically feasible to employ, thereby in part restricting the choice of works to the financial resources of the organization. There must also be enough musicians willing to put so much effort toward a generally thankless task.

Then, too, any program represents either the taste of an individual, the policy of an organization, or the agreement of a number of responsible persons. In the case of the American Composers Alliance the selection was confined to Southern California composers, and it may be assumed that an effort was made to distribute representation impartially among the membership, with secondary weight on quality.

Monday Evening Concerts, successor to Evenings on the Roof, enthusiastically continues the policy of the parent organization with emphasis on the esoteric and the experimental, and in addition the programs undoubtedly reflect certain idiosyncracies of, and influences upon, the present direction.

But even taking all these factors into consideration, these recent concerts have been thoroughly disheartening.

One may applaud the courage and industry it takes to present new music, but it is also in order to question the value of the result. In retrospect we cannot recall a single composition that would hold any appeal except to a highly specialized audience, nor one that obviously indicated a high order of talent capable of important development.

A great deal is being said these days about the composer and his audience, and it is generally agreed that, taken collectively, the contemporary composer has lost contact with the larger public. He still has, praise be, in a democracy, the right to aim at any audience he may choose, whether it be the popular, the sophisticated, the chi-chi or the snobbish. And in choosing his audience he has the privilege of using any means that he may wish in the attempt to win its approval.

But it seems to us that there is beginning to be an even larger question, one that may be called the right to compose.

The writing of music worthy of the name requires a very rare and special kind of talent. One may be a virtuoso on an instrument, or a thoroughly educated musician, and yet have no ability whatever to compose music.

Genuinely first-class creative talents in music have been exceedingly scarce at any period in history. There have always been more poets, novelists and painters of the first order than composers, even allowing for the fact that music is historically the youngest of the fine arts.

Even second-class composers occur less frequently than second-class creators in the other arts. No one can explain exactly why this is so, but it seems to be an undeniable fact.

Technical skill in the writing of music has kept pace with technological advances in other departments of knowledge. It is rare today to find a composer who is technically inept, or who does not thoroughly understand the technical possibilities of his art.

But the ability to put notes on paper in a mathematically correct relationship in accord with established rules does not necessarily imply a talent for composing, any more than does the ability to depart from established law and set up an anarchy.

These are intellectual accomplishments that have nothing to do with musical quality. That depends on talent,

and talent alone, and it seems to us that there is an appalling shortage of talent in most of the composers whose work we are being asked to hear and take seriously.

To be sure there is no exact definition or measure of talent, but it is a property that does not often escape the experienced listener. The simplest piece can be richly endowed with it, and the most complicated essay completely barren. The possession of it is the only excuse for anyone to attempt to write music.

All our important schools and colleges now have thriving "departments of composition," and it is beyond question valuable that an aspiring composer should have the opportunity to learn the use of the tools of his trade. The trouble is that the schools are turning out mechanics rather than composers, and talent seems to be a minor consideration in the acceptance of those to be given this training.

Slowly and surely there has been built up, in large part by the so-called composers themselves, a feeling that there

is something sacred and apart about anyone who attempts to write music. According to this theory, the mere fact that a man chooses to put notes on paper automatically makes him a composer and entitles him to a hearing.

There is no way, of course, of telling what music is really like until it has been performed and submitted to an audience. But the lot of the contemporary composer would be a happier one if the composers did a little more self-searching before demanding a public hearing, and if performers and promoters would apply the gauge of talent to music before inflicting it upon the public.

Mistakes and misjudgments are possible that way, too, for no one's judgment or opinion is infallible. But mistakes are also being made in rushing into performance almost any piece of music before the ink is scarcely dry on the paper. Things would be better all around if more discretion were exercised in these matters. Talent can afford to wait; where there is no talent, it doesn't matter.

Reprinted with permission, the Los Angeles Times, Feb. 12, 1956

An Open Letter To Albert Goldberg

from ELLIS B. KOHS

Feb. 14, 1956

Dear Al,

I lost a little sleep on account of your Sunday article. I feel better now, and hope you will find the space to reprint the following rebuttal.

* * *

Your column, appearing on the birthday of the Great Emancipator, suggesting we limit the right of creative activity to a certain class of individuals (you don't say *who* does the selecting) struck a rather ironic note.

I think we agree that most of the music written at any time, our own day included, is destined for obscurity if not oblivion. We would also agree that there is no correlation between popular contemporaneous acceptance and inherent merit. I hope we would also agree that to associate "conservative" with "good," "controversial" with "bad" is dangerous and invalid. If so then your sweeping generalizations regarding some recently heard "controversial" contemporary music bear re-examination.

I agree that not all of the music to which you refer was great or immortal. I disagree that there was no display of talent. You avoid defining "talent" but affirm any "experienced listener" can recognize it. This is re-

futed by Slonimsky's thick volume of boners made about today's concert war-horses by reputable critics of the past. Are we infallible today? Some controversial music of 1856 is still a challenge and a delight, much of the uncontroversial music of that year is forgotten. How much of it was "good"? The merit of today's music has little to do with its "conservatism" or "experimental" nature. What are *your criteria of merit*? Subjective reflections of a single exposure to a new musical experience should not be taken too seriously by any critic or his readers.

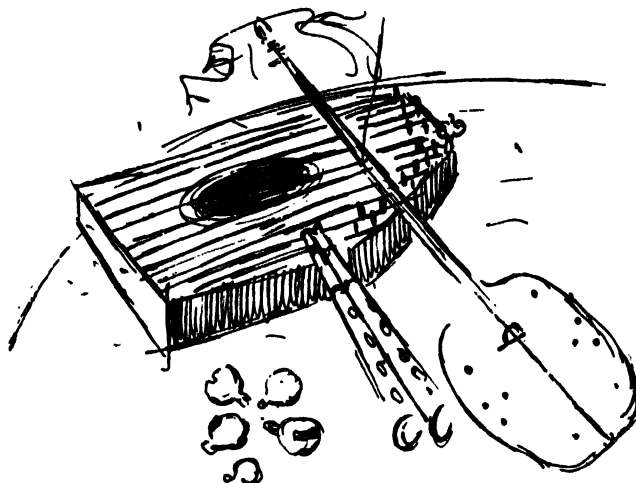
You state the composer regards himself as sacrosanct. Rather he sees himself as a craftsman, and it is the lay audience, conditioned by 19th century romantic attitudes that clings tenaciously to the conception of the artist as a sort of secular priest.

Speaking of the "right to compose" (which I hope will never be denied in the free world),—how does one establish the "right to criticize"? What professional, technical training, similar to that required of all other members of the musical profession, is available or a necessary prerequisite for accreditation? Who determines the qualifications of critics? How may one "appeal" a "decision"? Should not music criticism be based upon careful, leisurely, serious study—repeated examination of the new work in question? Should not a newspaper review confine itself to objective factual reporting, since it is addressed to a non-specialized audience, and leave technical discussion and evaluation of serious music to the musical journals?

Sincerely,
Ellis B. Kohs

Report of ACA-Sponsored Concerts

by CAROL TRUAX



THE American Composers Alliance with the assistance of Broadcast Music, Incorporated, has sponsored in the past year and a half a number of concerts of contemporary music with the predominance of works by American Composers Alliance composers.

I think we can be justly proud of the interest these concerts have created in various parts of the country and in Europe. The amount of newspaper coverage, other publicity, and the critical acclaim has been so very satisfactory that we are busy planning next season's concerts with great enthusiasm.

35 various composers have been represented in 8 concerts. American regional concerts have been co-sponsored by various universities, colleges, and musical organizations. In most cases the Music Performance Trust Funds of local unions have helped to meet the cost of the orchestras. The Concert Halls and attractively printed programs have been supplied by the various co-sponsoring organizations.

The concert in the Metropolitan Museum of Art on January 26, 1956, was one of the high spots in New York City's musical season. The recent concert in San Francisco had enthusiastic reviews by four newspapers, including a long one by Alfred Frankenstein of the Chronicle. The publicity in Houston, Texas, included a newspaper story with five photographs of ACA composers whose works were on the program. Notices of the concerts in Los Angeles and Chicago appeared in Musical America and the Musical Courier in addition to the various local newspapers. Moritz Bomhard is being interviewed by newspapers and Newsweek's Emily Coleman before flying to Europe to conduct the Berlin concert.

The first scheduled performance for next year is to be

held in Buffalo, New York, under the baton of Willis Page, associate conductor of the Buffalo Philharmonic. The chamber orchestra will be made up of players from the Buffalo Philharmonic. Another Fall concert will be held in Copenhagen, Denmark, and will consist of six works by American Composers Alliance composers.

SEASON 1955-1956 — PROGRAMS

New York City, Metropolitan Museum—co-sponsored by the Ditson Fund, conducted by Carlos Surinach

- Suite for Strings Lou Harrison
- *Kammerkonzert Karl Birger Blomdahl
- Etruscan Concerto P. Glanville-Hicks
- Soundings Richard Donovan
- *Concerto No. 11, Opus 44 Vagn Holmboe

Concert arranged by Peggy Glanville-Hicks, January 25, 1956

Programs of modern music, played by top-notch instrumentalists, are not as common in this city as they used to be, and a large audience turned out last night to hear the premieres at the Grace Rainey Rogers Auditorium. The composers of three of the five works are Americans. Karl Birger-Blomdahl is from Sweden and Vagn Holmboe from Denmark. Both appear to be accomplished technicians. So were all the other composers on the program.

The most relaxed piece on the program was Peggy Glanville-Hicks' *Etruscan Concerto*, ably played by Carlo Bussotti. It was clever and catchy, with fairly conservative harmonic idiom.

John Verrall's Prelude and Allegro was well written without being in any individual. Richard Donovan's *Soundings* was a study in timbres and sonorities, full of tricky percussion sounds against the meanderings of trumpet and bassoon.

—H. C. S. in the *New York Times*, January 26, 1956

A spicy concert of new chamber orchestra works was given last night at the Grace Rainey Rogers Auditorium under the baton of Carlos Surinach. The Florentine pianist, Carlo Bussotti, was soloist in the world premiere of Peggy

Glanville-Hicks' *Etruscan Concerto*, which was full of warmth and ebullience and riotously rhythmic in its speedy movements. It is all very delicately exotic, and yet, quite clear and Anglo-Saxon in its means.

—Lester Trimble in the *New York Herald-Tribune*, January, 26, 1956

New York City, Museum of Modern Art—St. Cecilia Choir, conducted by Hugh Ross

- *Greek Choruses from *Oedipus Rex* Nicholas Nabokoff
- Songs of Nature Richard Donovan
- *The Wakeful Hour Andre Singer
- Kyrie & Sanctus Lou Harrison
- *One Hundredth Psalm Coleridge-Taylor Perkinson
- Pastoral Peggy Glanville-Hicks
- *Rounds
- Wake Every Breath William Billings
- 'Tis Humdrum from Song Harmony—1888
- You & I & Amyas Carter Harmon
- The Harmony of Morning Elliott Carter

March 4, 1956

San Francisco State College Chamber Music Center—conducted by Earl Murray

- Prelude and Allegro for string orchestra John Verrall
- Summer Scenes for flute, oboe, and strings .. Frank Wigglesworth
- "Talin" Concerto for viola and orchestra . Alan Hovhaness (**)
- Suite No. 2 for string orchestra Lou Harrison
- Wood-Notes for harp, flute and string Richard Donovan
- Hymn and Fuguing Tune No. 10 for oboe Henry Cowell
- (**) Conducted by the composer

Concert arranged by Ferenc Molnar

April 22, 1956

Molnar played the solo part with devoted eloquence, while Earl Murray conducted skillfully a small orchestra composed mostly of members of the San Francisco Symphony. Together, one felt they realized admirably the character and intention of the piece.

A suite for strings by Lou Harrison, who can be boldly experimental at times, in this case was quite conservative. Richard Donovan's *Wood Notes* used the sonorities of harp, flute and strings skillfully in a mild pastoral. Henry Cowell's tenth Hymn and Fuguing Tune for oboe and strings exploited his familiar early American vein, with the usual hymnlike squareness in the slow portion relieved by a lively tune in the "fugue."

The Chamber Music Center gave a concert devoted entirely to modern American works, ending with a composition by Henry Cowell. In hearing this, one's mind went back to the old days when Cowell lived here, when our modern American concerts consisted of a few hastily prepared or unprepared performances.

Sunday's concert was given by 20 members of the San Francisco Symphony Orchestra. It was sponsored jointly by the college, the American Federation of Musicians, and the Composers' Alliance, a large organization which ties together all manner of activities on behalf of American music throughout the country. A more startling contrast between the then and the now can scarcely be imagined, but the "now" part of it is typical of what is happening everywhere.

Talin, by Alan Hovhaness, which the composer conducted and in which the solo part was splendidly played by Ferenc Molnar, for whom it was written, proved to be typical of Hovhaness' music in that it employs modes, rhythms, ululations and chants of the ancient Near East in a strongly

philosophical fashion.

There was some extremely interesting modern counterpoint in Lou Harrison's second suite for strings, and much conventional modern counterpoint in John Verrall's *Prelude and Allegro*, Frank Wigglesworth's *Summer Scenes*, and Cowell's *Hymn and Fuguing Tune No. 10*.

—Alfred Frankenstein in the *San Francisco Chronicle*, April 24, 1956

Music with a heart is making a comeback into modern American composition. It's welcome, too. Or so it would seem from last Sunday afternoon's thoroughly enjoyable concert of works by members of the American Composers Alliance, at San Francisco State College.

Among Sunday's best scores was *Talin*, a concerto for viola and strings by Alan Hovhaness, of Boston.

His concerto is a fresh, masterly blend of haunting Near Eastern motifs and Western instrumentation. Ferenc Molnar was its fine soloist. Hovhaness himself conducted the concerto and helped bring out its intimately glowing beauty.

The whole concert benefited from excellent performances by Conductor Earl Murray and twenty-one San Francisco Symphony players.

—Alexander Fried in the *San Francisco Examiner*, April 24, 1956

Music of six contemporary American composers was performed at San Francisco State College Sunday afternoon, in the final concert of an artist series presented by the college's Chamber Music Center, which is directed by Ferenc Molnar.

—Clifford Gessler in the *Oakland Tribune*, April 24, 1956

Houston, Texas — University of Houston, Ezekiel W. Cullen Auditorium

- Brass Septet Edwin Gerschefski
- String Quartet Harrison Kerr
- Woodwind Quintet Forrest Goodenough
- Two Songs for Voice and String Quartet .. Normand Lockwood
- Two Songs for Voice and String Quartet..... Merrills Lewis
- Bucolic Suite for String Orch., Opus 55 Paul Pisk
- Sones de Castilla Pedro Sanjuan

Concert arranged by Dr. Merrills Lewis, Chairman of the Music Department of the University of Houston.

April 24, 1956

Thanks to the enterprise of Dr. Merrills Lewis, chairman of the music department of the University of Houston, and assistance from the American Composers Alliance, a concert of exceptional interest and generally stimulating effect was presented Tuesday evening in Cullen Auditorium. This occasion provided a program consisting entirely of works by contemporary composers, and furnished the season's most illuminating survey of the directions in which American musical thought is now moving. Seven composers were represented, two of the number being present to hear their creations performed.

Every piece that came up for attention was thoroughly worthy of hearing, and most of the work had beauty in quite generous measure.

The program had variety of both form and mood, and it enjoyed the advantage of interpretations that ranged from good to downright brilliant.

—Herbert Roussel in the Houston, Texas paper, April 25, 1956

Boston, Massachusetts — Church of the Advent—Chorus pro Musica, conducted by Alfred Nash Patterson

*Utrecht Te DeumHandel
 Tov L'HodosArthur Berger
 How Long, O LordJacob Avshalomov
 Four Psalm MotetsDaniel Pinkham
 Bay Psalm Book SettingsJack Beeson
 *Two PsalmsHarold Shapero
 Closing Piece for OrganBen Weber

Concert arranged by Arthur Berger

April 25, 1956

The program given by the Chorus Pro Musica at the Church of the Advent last night was most unusual and refreshing, even in a large city where choral music is neither over-abundant nor in short supply. Choral music of high quality and good performance, that is.

Apart from the Handel Te Deum, which was the piece of greatest magnitude, all the music was of modern origin, and of greatly differing character and style. From the Jewish influence in the music of Berger and Avshalomov (whose compositions on Old Testament texts includes the 23rd Psalm) to the styles of Pinkham, Shapero and Beeson, there is a strong contrast of idiom and approach. Yet it is significant that in this considerable selection of contemporary work, the basic and the binding force consists of eloquent voices from the Old Testament, notably from the Psalms.

—Cyrus Durgin in the *Boston Globe*, April 26, 1956

A rather comprehensive cross-section of what is being done in contemporary sacred music was presented last night by the Chorus pro Musica in the Church of the Advent. Alfred Nash Patterson planned a program featuring works by six American composers.

Contemporary composers of sacred music face a major problem. At the outset they must decide whether or not to write music that is immediately usable in church services—music sufficiently traditional in structure and harmony so as not to upset a congregation. With this problem in mind, it was interesting to see how well the challenge was met. Mr. Pinkham, Mr. Shapero, and Mr. Beeson were especially successful in making the required adjustment.

Mr. Beeson's three settings from the *Bay Psalm Book* were extremely effective as sung with precision and power by Mr. Patterson's well-schooled forces.

The chorus also did commendable work in Mr. Avshalomov's *How long, O Lord*,—a longer piece in five sections. This highly dissonant music gives evidence of the composer's energetic and vital talent. For those whose ears are adjusted to contemporary styles, his music is imbued with religious emotion and fervor. Others may find his uncompromising idiom a deterrent to their comprehension of the meaning.

But even so, this piece is not conservative in the church sense. It is not unappealing, however; it is inventive and employs a constantly intriguing choral texture. In last night's program it held the middle ground between the extremes.

—Harold Rogers in the *Christian Science Monitor*, April 26, 1956

Berlin, Germany—The RIAS Symphony Orchestra conducted by Moritz von Bomhard.

Prelude and Quadruple FugueAlan Hovhaness
 Serenade for OrchestraUlysses Kay
 Symphony No. 11 "Seven Rituals"Henry Cowell
 Prelude and PassacagliaBen Weber
 *Farm JournalDouglas Moore
 Music for OrchestraWallingford Riegger

Concert arranged by Peggy Glanville-Hicks

May 24, 1956

Los Angeles, California—University of California at Arnold Schoenberg Hall

Andante for Flute, Violin, and Piano (1955) ..Adolph Weiss
 "Fatal Interview" (1951)Ellis B. Kohs
 Nocturne for Viola and Piano (1955)Henry Leland Clarke
 String Quartet No. 5 (1954)Robert Gross
 Sonata for Horn and Piano (1953)Halsey Stevens
 Two Sonatas for Piano, opus 8 (1938)George Tremblay
 Concerto Grosso for Piano and Chamber Orchestra (1950)
 Gerald Strang

Concert arranged by Ellis B. Kohs

November 12, 1955

An event of considerable importance to Southern California musical life took place last Saturday night at UCLA's handsome new Schoenberg Hall.

Featured were works by six distinguished Southern California composers.

What I was able to hear of the Weiss Andante was in this composer's familiar, concentrated, competent style.

Dorothy Ledger sang Kohs' songs with great perception and understanding. I found the sections entitled "Immortality" and "Absence" of the most interest.

Henry Blumberg and Natalie Limonick gave an assured reading of Henry Clarke's Nocturne, which proved to be a work of genuine interest.

Myron Sandler (violin), Paul Robyn (viola) and Naoum Benditzky (cello) joined Violinist-Composer Gross in his fifth quartet. I found the opening Allegro much too busy for what it said, but the Larghetto and closing Allegro had both rhythmic and formal interest.

Wendell Hoss joined Miss Limonick for the horn Sonata by Stevens.

The work conveyed an even more certain sense of quality than at its premiere some months ago.

In Strang's Concerto Grosso, his taste in instrumentation had full sway, with beautifully sonorous results, especially in the Aria.

—Raymond Kendall in the *Los Angeles Mirror-News*, November 14, 1955

Music by six Southern California composers was performed at the first annual concert of chamber music presented by the American Composers Alliance in cheerful Schoenberg Hall of the new UCLA Music Building on Saturday night. An audience larger than you might suppose sat through it from door to door and was generous in its approval.

—Albert Goldberg in the *Los Angeles Times*, November 14, 1955

Chicago, Illinois—Mandel Hall—the Orchestra conducted by Leon Stein

Serenade for String Orchestra, Op. 14 (1941) ..Paul Schwartz
 Adagio for Solo Violin and Strings (1934) ..Robert Delaney
 Rhapsody for Solo Flute, Harp, and String Orch. (1954)
 Leon Stein

Terzetto for violin, viola and cello (1955)Donald Jenni
 Soundpiece No. 1 for Piano and Strings (1932)John Becker
 The Pearly Bouquet (1943)Irwin Fischer

Concert arranged by The American Composers Alliance in cooperation with De Paul University and the University of Chicago
 November 8, 1955

*The starred composers are not members of the American Composers Alliance.

Seventh Annual Regional Composers' Forum

Held at the University of Alabama
April 20-22, 1956

by JOHAN FRANCO

THE Annual Regional Composers' Forum, sponsored by the Southeastern Composers' League and the College of Arts and Sciences of the University of Alabama, was this year better than ever, with 22 composers represented in as many scores selected from more than 40 submitted.

Guest of honor was Vincent Persichetti, whose *Pageant* for band and Third Symphony did not fail to make a favorable impression in excellent performances, respectively, under the composer and under Roland Johnson—a dynamic young conductor, faculty member of the University of Alabama.

Alabama was represented by symphonic works of Albion Gruber and William Schroeder and a bright *Overture 1954* by David Cohen.

Florida was represented by a very concise Sinfonia by John Boda, a restless *Inquiet Nocturne* by Wynn York, an atmospheric fragment of *The Lost Lands* for mezzo-soprano (Arline Hanke) and string orchestra by William Hoskins, a groping *Andante* from Symphony I by Alice Hunt and *Evocations* by David Ward-Steinman. *Floor Show* by Donald Wiley had to be omitted, unfortunately, because of lack of time.

Georgia gave us the eloquent Adagio of Robert Sherman's Symphony in A; Louisiana, a Concertino for Piano and Band by Eloy Fominaya and an expressive tonepoem *Monument Valley* by James Hanna; and Mississippi, a Prelude and Fuguing Tune for band by Parks Grant, *Salem 1692* by Will Gay Bottje, a Violin Concerto by Arthur Kreutz, *Four Moods* for trumpet and string orchestra by Sam di Bonaventura, expertly played by Roy M. Carruba, and two lively movements of a Serenade by S. C. L. President, William Presser.

Tennessee was strongly represented by Gilbert Trythall with a warm and sonorous *Solemn Chant* for string orchestra, Burnet Tuthill with a jaunty Rhapsody for clarinet and orchestra and Philip Slates with his tricky but engaging *Variations for Orchestra*.

Finally, Virginia brought *The Hollow Men* for chorus and orchestra, one of the highlights of the Forum, by C. M. Carroll and the Fantasy for cello and orchestra

by this writer, movingly performed by cellist Margaret Christy.

Robert Palmer, guest composer-critic, joined Persichetti, Boda and Hoskins in a lively panel discussion on 20th century concepts of tonality, with Dean Dr. Martin ten Hoor as able moderator. This was followed by a sparkling performance of Bartok's Sonata for two Pianos and Percussion by University of Alabama faculty members.

Besides the University of Alabama's versatile Roland Johnson there were no less than five distinguished guest conductors: Joseph Hawthorne of the Toledo Symphony, Julius Hegyi of the Chattanooga Symphony, Arthur Bennett Lipkin of the Birmingham Civic Symphony, James Christian Pfohl of the Charlotte Symphony and Guy Taylor of the Nashville Symphony, all giving their talents and generous efforts in the performance of the above-mentioned scores.



Summer Music

Compiled by Carol Truax and Phyllis Heywood

Twentieth Century Music is being emphasized on summer festivals both here and abroad. Chronologically listed here are some of the festivals, especially those featuring Contemporary Works.

NAME	DATE OF PERFORMANCE	COMPOSER AND WORKS
Thirteenth American Music Festival Washington, D. C.	May 20, 27, June 3, 10	Richard Bales—Cantata—The Union. The Festival also had orchestral chamber, piano, and choral music.
Ojai Festival Ojai Valley, Calif.	May 25-27	Contemporary works on the Festival include: Stravinsky—Scene from The Rake's Progress Robert Palmer—Quartet for Piano and Strings Bartok—3 Village Scenes Falla—El Retablo de Maese Pedro Dallapiccola—Sex Carmina Alcarí Stravinsky—The Wedding
Los Angeles Music Festival Los Angeles, Calif.	June 11, 14 & 18	Performances by the Los Angeles Symphony. Works by Vincent, Rozsa, Liebermann, Waxman and Berger.
Robin Hood Dell Philadelphia, Pa.	June 18-July 22	Performances by the Philadelphia Orchestra. Eugene Ormandy & guest conductors.
Lewisohn Stadium Concerts New York, N. Y.	June 18-July 28	Stravinsky—Firebird Milhaud—Piano Concerto #5—World Premiere DeLamarter—Organ Concerto Harry Belafonte—Folk Songs Excerpts from the music of Richard and Johann Strauss 11th. Annual Gershwin night Jazz Jamboree—evening of progressive jazz Stravinsky—Orchestral Suite from Petrouchka Ibert—Concerto for flute and orchestra Strauss—Excerpts from Rosenkavalier Saint-Saens—Capriccio for violin and orchestra Cole Porter Night Kabalevsky—Overture to Colas Breugnon Saint-Saens—Cello Concerto Rodgers and Hammerstein Night
Tamiment Chamber Music Festival Tamiment, Pa.	June 21-June 24	Shostakovich—Quartet in C, Opus 49 Leo Weiner—Divertimento on Hungarian Themes, Opus 20 Debussy—Quartet in g minor, Opus 10
Santa Barbara Music Festival Santa Barbara, California	June 25-July 1	Ponce—4 Mexican Dances (1940) Barber—Excursions Bloch—Poems of the Sea

NAME	DATE OF PERFORMANCE	COMPOSER AND WORKS
Oglebay Institute's Summer Entertainments Wheeling, West Va.	June 26-Sept. 3	Concerts—Theatre—Dance—Opera; Every other Tuesday from June 26-August 28 Opera Workshop continuous for 2 weeks—August 20-September 3 No specific information on Contemporary Music
Colorado College Music Summer Session Colorado Springs, Colorado	June 27 July 11 July 25	All Mozart Program Walton—String Quartet in a minor (1947) Stravinsky—Ave Maria and Pater Noster Schuman—Requiescat and Holiday Joy Shostakovitch—Sonata for 'cello & piano in d minor, Opus 40
Aspen Music Festival Aspen, Colorado	August 8 June 27-Sept. 2	Mennini—Arioso for strings A Contemporary work on almost every program: includes—Szalowsky, Reger, Babin, Bartok, Honegger, Weiner, Milhaud, Berger, Hindemith, Barber, Bartos, Mann, Stravinsky, F. Martin, Jones, Mennin, Burck- hardt, Toch, Pinkham, Dello Joio, Janacek, Berg, Mil- haud, Boeg, Fine, Strauss, Ravel, Bloch, Vaughan-Wil- liams.
Opera Festival Central City, Colorado	June 30-July 28	Moore—The Ballad of Baby Doe; libretto by John La- touche
Berkshire Festival Tanglewood Lenox, Mass.	July 4 July 7 July 7 July 8 July 8 July 8 July 11 July 22 July 27 July 28 July 28 July 29 August 3 August 3 August 4 August 4 August 5 August 6 & 7 August 10 August 11 August 11	Prokofiev—Quartet #1, Opus 50 Martinu—Military Mass Cowell—Thanksgiving Psalm from the Dead Sea Scrolls. Ives—The Unanswered Question Haieff—Divertimento Fine—Serious Song Bartok—Quartet #6 Bartok—Concerto for Orchestra Petrassi—Concerto for Orchestra, #5 Hanson—Elegy in Memory of Serge Koussevitzky Honegger—Symphony #5 Hindemith—Violin Concerto Barraud—Suite from La Kermesse Stravinsky—Petrouchka—(Complete) Moevs—Variations for Orchestra Prokofiev—Symphony #5 Copland—Symphonic Ode Lukas Foss—Opera—'Griffelkin' Piston—Symphony #6 Freed—Festival Overture Enesco—Suite for Orchestra, Opus 9
South Mountain Concerts Pittsfield, Mass.	July 8; Aug. 4, 11, 18, 25; Sept. 1	Six chamber music concerts.
Empire State Music Festival Ellenville, N. Y.	July 18-August 25	Performances by the Symphony of the Air. Works by Cha- vez, Shostakovitch, Villa-Lobos, Bernstein, North, Orff, Falla, and others.
Vermont State Symphony Orch.	4 Sundays during July and August	No specific information available about Contemporary works at date of publication.

NAME	DATE OF PERFORMANCE	COMPOSER AND WORKS
San Francisco Sym. San Francisco, Calif.	10 Concerts during the summer.	Pop Concerts under the direction of Arthur Fiedler.
Castle Hill Concerts Ipswich, Mass.	Weekends: July 29- August 18	No specific information available about Contemporary works except that the José Limon Dance Theatre (July 6 & 7) will use Contemporary scores exclusively, as will Goeffrey Holder and ballet on August 17 and 18.
Peninsula Festival Fishcreek, Wisconsin	August 11-26	
	August 11	Defossez—Aquarium—U. S. Premiere
	August 12	Cummings—The Crowne, song cycle for bass & Orchestra
	August 15	Dag Wiren—Symphonietta in C Major, Opus 7A—U.S. Premiere
	August 18	Eppert—Concerto Grosso for Woodwinds & string Orch.
	August 19	Uno Nyman—A Northern Rhapsody (Commissioned for the Festival)
	August 19	Reynolds—Music for Chamber Orchestra
	August 22	Alec Wilder—Carl Sandburg Suite
	August 25	G. Fletcher—2 Orchestral Pieces; Wintare & Sumare (Commissioned for the Festival)
	August 26	Prokofiev—Concerto #2 for violin and orchestra, Opus 63
Bennington Composers' Conference & Chamber Music Center Bennington, Vt.	August 12-26 continuous session	All Contemporary American Works; two weeks of concerts and readings of chamber music and works for Chamber Orchestra by composers and performers in residence.
Coonamesett Music Festival Falmouth, Mass.	Sept. 7-9; 14-16	Choral program and Chamber Music. No specific information available about the programs.

FOREIGN

Internationale Maifestspiele Wiesbaden, Germany	May 1-27	Opera and Drama Festival
International Choral Festival Cork City, Ireland	May 6-21	Ballet, Orchestra, and Choral Festival
Music & Ballet Festival in Denmark Copenhagen, Denmark	May 17-31	
	May 22	Bartok—Concerto for orchestra Hoffding—The Arsenal at Springfield Holmboe—Symphony #7 Lewkovitch—Dance Suite for Orchestra (1st Performance)
	May 28	Stravinsky—Petrouchka Britten—Fanfare
	May 29	Hindemith—Kleine Kammermusik, Op. 24, No. 2 Stravinsky—Octet
	May 29	Prokofiev—Romeo and Juliet—ballet
	May 30	Neilson—Symphony #3, Opus 27 (1911) Koppel—Cello Concerto, Opus 50 (1952) Honegger—Symphony #4 (1946)
	May 31	Khachaturian—Violin Concerto (1944) Lumbye—Dream Pictures (1921)—ballet

International Festival Bergen, Germany	May 25-June 7	Tveitt—Concerto for Hardanger Fiddle & Orchestra, Opus 163 Prokofiev—Symphonie Classique, Opus 25 Khachaturian—Concerto for violin and orchestra Sibelius—Homecoming of Lemminkainen Johansen—Voluspaa; Edda, Opus 15 Vaughan-Williams—London Symphony Britten—Young People's Guide to the Orchestra Sacverud—Overture Appassionata
Festival of Vienna Vienna, Austria	June 2-24	Dedicated to Mozart's 200th Birthday
The 30th I.S.C.M. World Music Festival Stockholm, Sweden	June 3-14	Names of works not known unless so noted.
	June 3	Arthur Honegger
	June 4	Hilding Rosenberg
	June 5	Roger Sessions M. Peragallo
	June 9	L. Janacek—String Quartet #1
	June 10	A. Haieff A. Ginastera
	June 12	Hilding Rosenberg—Overture for Marionettes Benjamin Britten—Variations and Fugue on a Theme by Purcell Jean Sibelius—Symphony #1
The Sibelius Festival Helsinki, Finland	June 9-17	All Contemporary Finnish Music with the emphasis on Jean Sibelius
Holland Festival	June 15-July 15	Prokofiev—Love for 3 Oranges—(5 performances) Tomasi—Sampiero Corso—(6 performances) Britten—Peter Grimes (3 performances)
	June 16	Pijper—Hymn for Baritone and Orchestra
	June 21	Honegger—Jeanne au Bucher
	June 23	Dresden—Saint Antoine Kodaly—Budavari Te Deum
	June 26	Boulanger—Psaume CXXIX Dresden—St. Joris Pierné—l'An Mil
	June 28	Kodaly—Peacock Variations Bartok—Bluebeard's Castle
	June 29	Dresden—Chorus Symphonius, Psalm 84
	July 6	Britten—Canticle #3 for Tenor, Horn, and Piano
	July 7	Hindemith—Triptique
	July 11 & 14	Britten—Serenade for Tenor, Horn, and Strings Honegger—4th Symphony Ravel—Rapsodie Espagnole
Festival de Prades (Pablo Casals) Prades, France	July 3-18	All Bach, Mozart, and Schumann
Festival de Musique d'Aix en Provence Aix en Provence, France	July 7-August 2	Opera—The Telephone—G. C. Menotti Concerts—No information on programming

NAME	DATE OF PERFORMANCE	COMPOSER AND WORKS
Stratford Shakespearean Festival Stratford, Ontario	July 7-August 11	
	July 9	Glenn Gould—String Quartet
	July 9	Schoenberg—Ode to Napoleon
	July 10, 12, 16, 19, 24	Britten—The Rape of Lucretia
	July 21	Ravel—Chansons Madecasses
	July 21, 31	Performance of a Choral work by Aaron Copland
	August 11	A commissioned work for the Festival by Harry Somers
Bregenz Festival Bregenz, Germany	July 19-August 15	No Contemporary Works Listed
Salzburg Festival Salzburg, Austria	July 21-August 30	Festival of Opera, Symphony Concerts, and Chamber Music with the emphasis on Mozart.
Richard Wagner Festival Bayreuth, Germany	July 24-August 25	All Wagner
Athens Festival Athens, Greece	August 7-Sept. 24	Works by Skalkottas, Hindemith, and Wanotterloo directed by Szymon Goldberg.
Edinburg 10th National Festival Edinburg, Scotland	August 19-Sept. 8	Bliss—Overture; Concerto for violin & Orchestra Dohnanyi—Variations on a Nursery Song for Piano & Orchestra, Opus 25 Strauss—Don Quixote Arnell—Landscapes & Figures Sibelius—Symphony #6 in d minor, Opus 104 Bartok—Concerto for Violin and Orch. (1938) Schoenberg—Pierrot Lunaire Walton—Facade Bliss—Quintet for Clarinet and Strings Dohnanyi—Quintet for Piano & Strings, No. 2 in E Flat minor, Opus 26 Stravinsky—Oedipus Rex and Mavra
Three Choirs Festival Gloucester, England	Sept. 2-7	Walton—Te Deum Vaughan-Williams—This Day Sibelius—Symphony #3 Vaughan-Williams—Symphony #8 Bloch—Sacred Service Vaughan-Williams—The Lark Ascending Ferguson—Amore Languco Finzi—In Terra Pax
Festival International de Musique de Besançon Besançon, France	Sept. 6-16	
	Sept. 8	Enesco—Concertpiece
	Sept. 8	Honegger—Sonata (1920)
	Sept. 10	Honegger—Cantate de Noel
	Sept. 11	Damasc—Concerto for flute and strings
	Sept. 12	Petit—Concerto for piano and orchestra
	Sept. 13	Rivier—Sonatine for flute and piano
	Sept. 13	Prokofiev—Sonata in D Major, Opus 94
	Sept. 14	Respighi—Dance Antiche
	Sept. 14	Stravinsky—Petrouchka
	Sept. 14	Debussy—Jeux
	Sept. 14	R. Strauss—Suite from Rosenkavalier
	Sept. 15	Le Flem—String Quintet
	Sept. 15	Ravel—Alborado del Gracioso
	Sept. 15	Roussel—Le Festin de L'Araignée
	Sept. 16	Langlais—Missa Solemnis

Information Department

In recognition of his distinguished achievement in fostering and encouraging American music and American composers, the Board of Governors of the American Composers Alliance presented their Laurel Leaf Award to Mr. Robert Whitney, conductor of the Louisville Orchestra, on Tuesday, May 22nd, during a reception at the Dorset Hotel in New York. The reception was attended by an unusually large number, many of whom were recipients of Louisville commissions.

The Louisville Orchestra and its unique project of commissioning new works by contemporary composers has won the acclaim of maestros, critics and music lovers everywhere. *Time* magazine reported: "The over-all quality was higher than critics dared hope." The *Philadelphia Inquirer* said: "Provocative works, superbly performed and recorded in highest fidelity." (The limited edition of recordings of Louisville commission scores, now in its second year, has made recording history. For further information on this project write the Louisville Philharmonic Society, 830 S. Fourth St., Louisville 3, Ky.)

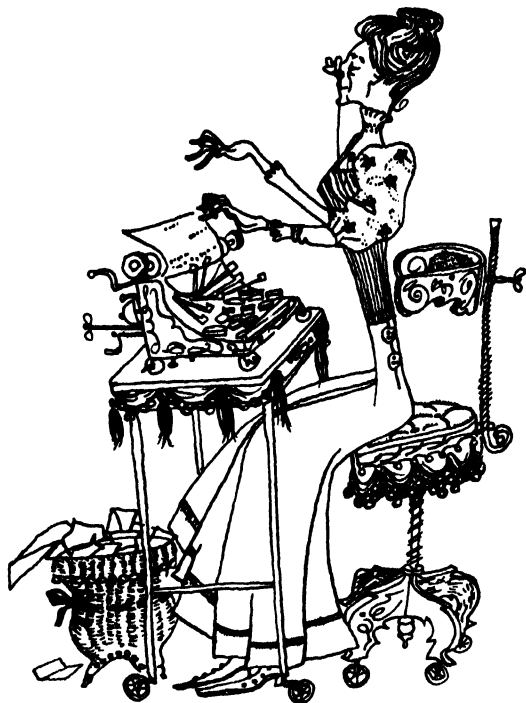
"Your encouragement of contemporary music and composers," commented Dimitri Mitropoulos, "has had repercussions all over the world . . . you definitely put Louisville on the map as a world musical center." These superlative works are used in contemporary music courses by virtually all universities and are being broadcast throughout the world via the Voice of America.

* * *

Fritz Mahler, Musical Director and conductor of the Hartford Symphony Orchestra, has brought to the fore a number of exciting American premieres during his 1955-1956 season. During this season he presented the first concert performance in the USA of Don Gillis' *Dance Symphony*. The following is his impressive list of first American performances: Symphonic Suite, *La Kermesse* by Henry Barraud; *Il Lamento d'Ariana*, with Lucretia West, by Monteverdi (as transcribed by Carl Orff); Suite from the Opera *Leonore 40/45* by Rolf Liebermann; Toccata and Capriccio by Veracini-Previtali; and the Sonata per Archi con Pianoforte Concertante by Labroca. In addition Berg's Three Excerpts from *Wozzeck* and the cantata, *Alexander Nevsky* by Prokofiev were played. These last two were performed in commemoration of the death of the composers.

* * *

Under the joint auspices of the American Composers Alliance and the University of Houston's Department of Music, scores by seven contemporary composers were performed by a notable array of concert groups here last week.



Two of the composers—Harrison Kerr, Dean of the University of Oklahoma's School of Fine Arts, and Merrills Lewis, Chairman of the University of Houston's music department—were present for the occasion.

Critic Hubert Roussel of the Houston Post, one of the Southwest's best known and most respected music writers, termed the event "a concert of exceptional interest . . . and the season's most illuminating survey of the directions in which American musical thought is now moving."

The concert was arranged through the offices of Henry Cowell, past president of the ACA, who visited the University earlier in the year.

The composers involved were Edwin Gerschefski, represented by a Brass Septet; Mr. Kerr, by a String Quartet; Forrest Goodenough, by a Woodwind Quintet; Normand Lockwood and Dr. Lewis, each by a pair of songs; Paul A. Pisk, by his *Bucolic Suite*; and Pedro Sanjuan, whose *Sones de Castilla* brought the evening to a close.

Critic Roussel's review of the concert read in part: "Of the strictly instrumental works, the one that stood out for sheer brilliance of method and communicative effect was a String Quartet by Harrison Kerr. It is a work of direct appeal, of easily grasped melodic ideas, of tremendous vitality, thematic fecundity and rhythmic inventiveness. It communicates with the greatest of ease and persuasion, and has so much of real interest that nobody could hear it without feelings of excitement and satisfaction.

"Forrest Goodenough's musical language is thoroughly modern without being harsh or obscure; the style of his three-movement work is contrapuntal. It begins with some of the loveliest and most weightless chords you have ever heard, and proceeds to develop a series of fine lyrical ideas that are invariably gracious, poetic, and evocative.

"Paul Pisk's *Bucolic Suite* is a work of sumptuous sound and arresting content . . . and Edwin Gerschefski's septet achieves some interesting developments and makes sonorous use of its combination.

"Dr. Lewis' settings of verses by Rupert Brooke, *Failure* and *The Jolly Company*, are splendid testimonials of his rare skill in this particular form, and Norman Lockwood's *Evening* is a beautiful idea and was beautifully handled."

* * *

There are several items of interest to be brought forth by the American Guild of Organists, whose National Convention occurs in New York, June 25-29. Among the American composers to be played are Herman Berlinski, Leo Sowerby, Leland Proctor, Eric Delamarter, Robert Elmore, Seth Bingham, Frederick Jacobi, Julius Chajes, Lazar Weiner and Lazare Saminsky. On Tuesday, June 26, at St. Paul's Chapel, Columbia University, Amsterdam near 116th Street, Vladimir Ussachevsky will give a lecture and demonstration, *Recent Developments in Tape Music*; and on Wednesday, June 27, at St. James Episcopal Church, Madison Avenue at 71st Street, Otto Luenig will be Chairman of a forum on composition and its relations to church music.

* * *

Pantaloen, the Robert Ward opera with Bernard Stambler's libretto (based on Andreyev's *He Who Gets Slapped*), received its premiere at the Juilliard School of Music on May 17. Although we have postponed our "Concert Hall" column until the next issue we couldn't resist the temptation to give a few excerpts from the criticisms that appeared about this work.

According to Max de Schauensee in the *Philadelphia Bulletin*, May 27, ". . . it was my pleasure recently to hear the world premiere of Robert Ward's *Pantaloen*. . . . With relief one can report that Mr. Ward has written a real opera. Of suitable length and substance, the composer has not been afraid to 'let himself go.' Over an orchestration of richly symphonic texture, he has not hesitated to indulge in arias, duets, trios, and a superb ensemble."

". . . It was ever apparent that Mr. Ward's orchestral tissue shows never a tear, is firmly woven," writes Jay S. Harrison, in the *New York Herald-Tribune*, May 18, 1956. "For that reason, the carnival spirit necessary to the

tale . . . is evoked at the start. Clearly, the composer is at home in the circus; he likes to make circusy sounds."

And from Howard Taubman, the *New York Times*, May 18: "*Pantaloen* . . . is a real opera. Robert Ward, the composer, and Bernard Stambler, the librettist, have turned out a piece that makes effective use of the possibilities of the lyric theater. The work is dramatic and lyrical; it holds the attention and engages one's sympathies.

". . . The libretto moves and gives the composer opportunity for music. Mr. Ward has taken advantage of all this, remembering always that his central obligation is to keep the line of the drama taut. His musical setting has pace and contrast. It gives the principal singers a chance to sing and to reveal character; in the orchestra it provides colorful atmosphere and often underlines the action with considerable power.

". . . One admires the conviction and excitement with which this young American writes, and one respects him for not straining to be what he is not. His musical nature seems to be direct and songful, and he has followed his inclinations. . . .

"It is too early to say how *Pantaloen* will shape up in the long run. For the moment it is enough to hail it as a strong and effective theater piece. It raises hopes, as a few other works have in the past, that America will yet have its own operatic repertory."

Summing up his ideas in his May 27 Sunday feature in the *Times*, Mr. Taubman writes, "Mr. Ward's abundance of idea is disarming. His music pours out with a generosity that is in strong contrast to the barren scores of some other contemporary operas. It is a pleasure to encounter a composer who is prodigal of invention. . . . It is enough for the present to greet him as a man with a future in the opera house. . . ."

* * *

The recordings of Elliott Carter's *The Minotaur* and Colin McPhee's *Tabuh-Tabuhan*, by Howard Hanson and the Eastman-Rochester Symphony Orchestra for Mercury Records, make dazzling additions to the repertory of available discs featuring American works. Of the Carter work D. W. writes in the May 26 issue of *New Yorker* magazine, ". . . *The Minotaur* . . . is a striking piece of work, readily recognizable as the product of a contemporary master. An orchestral suite derived from a ballet score he wrote ten years ago, it is lean, supple, and sure, and it expresses the content of the grim myth with admirable skill and dramatic power. The composition is an exciting one even when it is considered apart from the story it underscores, and while it is rhythmically complex and its melodic development very free, it progresses with

a wonderful certainty. . . . On the other side of the record [is] Colin McPhee's *Tabuh-Tabuhan*, subtitled "Toccata for Orchestra." [It is] an attempt to use the musical idiom of Bali in a Western musical structure. . . ." As Virgil Thomson wrote after a performance of the work in 1953, ". . . The whole piece is a delight for bright sounds, lively rhythms and lovely tunes. It may be the ending-piece that all conductors are looking for, something to be used in place of Ravel's *Daphnis and Chloe*. For it is completely brilliant, busy, sweet and fun."

* * *

First prize of \$150.00 in the nation-wide Moravian Anthem Contest has been awarded to New York composer Ulysses Kay for his composition, *Grace to You and Peace*, Mr. George A. Taylor, chairman of the music committee of the Central Moravian Church, announced today.

An important part of the Sesquicentennial commemoration of the dedication of the Central Moravian Church, Mr. Kay's anthem was premiered in a musical service on the afternoon of Sunday, May 20, the actual date of the 150th anniversary, under the direction of Mr. Robert Elmore, organist and choirmaster of the Central Moravian Church.

Mr. Kay's prize-winning anthem is a setting for chorus and organ of a text from St. Paul's Epistle to the Ephesians prepared by the New York writer, Theodore Melnychuk.

* * *

Under the auspices of the American Guild of Organists a prize of \$150.00 has been offered by the H. W. Gray Company, Inc., to the composer of the best anthem for mixed voices submitted. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems—Christmas, Easter, etc.

There is no restriction as to difficulty but the compositions should not exceed five or six minutes in length.

The Board of Judges will be: Vernon de Tar, F.A.G.O., Chairman; Robert H. Elmore, A.R.C.O., and Jack Osserwaarde, A.A.G.O.

If in the opinion of the judges the desired standard is not reached, the award may be withheld.

The anthem will be published by the H. W. Gray Company, Inc., on a royalty basis.

The manuscript, signed with a non de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than January 1, 1957. Return postage must be enclosed.

On April 18 friends and students arranged a testimonial dinner for Dr. Leon Stein, Chairman of the Department of Theory and Composition and Director of the Graduate Division in the Music School of De Paul University (at which school he has been for 25 years). This also marks his tenth season as conductor of the Community Symphony Orchestra.

Irving Sablosky, in the *Chicago Daily News*, wrote in part:

"To my mind, it's a good idea to celebrate Leon Stein, as a kind of citizen musician too hard to find or too easily overlooked in our times. . . . Attention is often focused on the eccentric artist, the lonely man cut off from society and family; struggling to create and finding no outlet for his creations, no fame or use till he is dead. . . . At home, at 4527 N. Richmond, he [Stein] is a proud and comfortable husband and father—at least, as comfortable as Kenneth and Bobby (8 and 10) will allow.

"Talk with him, and you know you're talking with a happy man.

"Perhaps there are more such men than we know of in the world of music; if so, maybe a salute to Leon Stein can serve as a salute to them all."



From the Catalogue of the Composers Facsimile Edition



THIS is a list of compositions from the Catalogue of the COMPOSERS FACSIMILE EDITION. Orders for these works and inquiries about compositions in other categories should be addressed to American Composers Alliance, 250 West 57th Street, New York 19, N. Y. Minimum orders accepted: \$1.00. Please send no money with your orders; we will bill you later.

(NOTE: Prices quoted below are exclusive of shipping and handling charges. Prices subject to change without notice.)

MUSIC FOR SOLO STRING INSTRUMENTS AND PIANO

MUSIC FOR VIOLIN AND PIANO

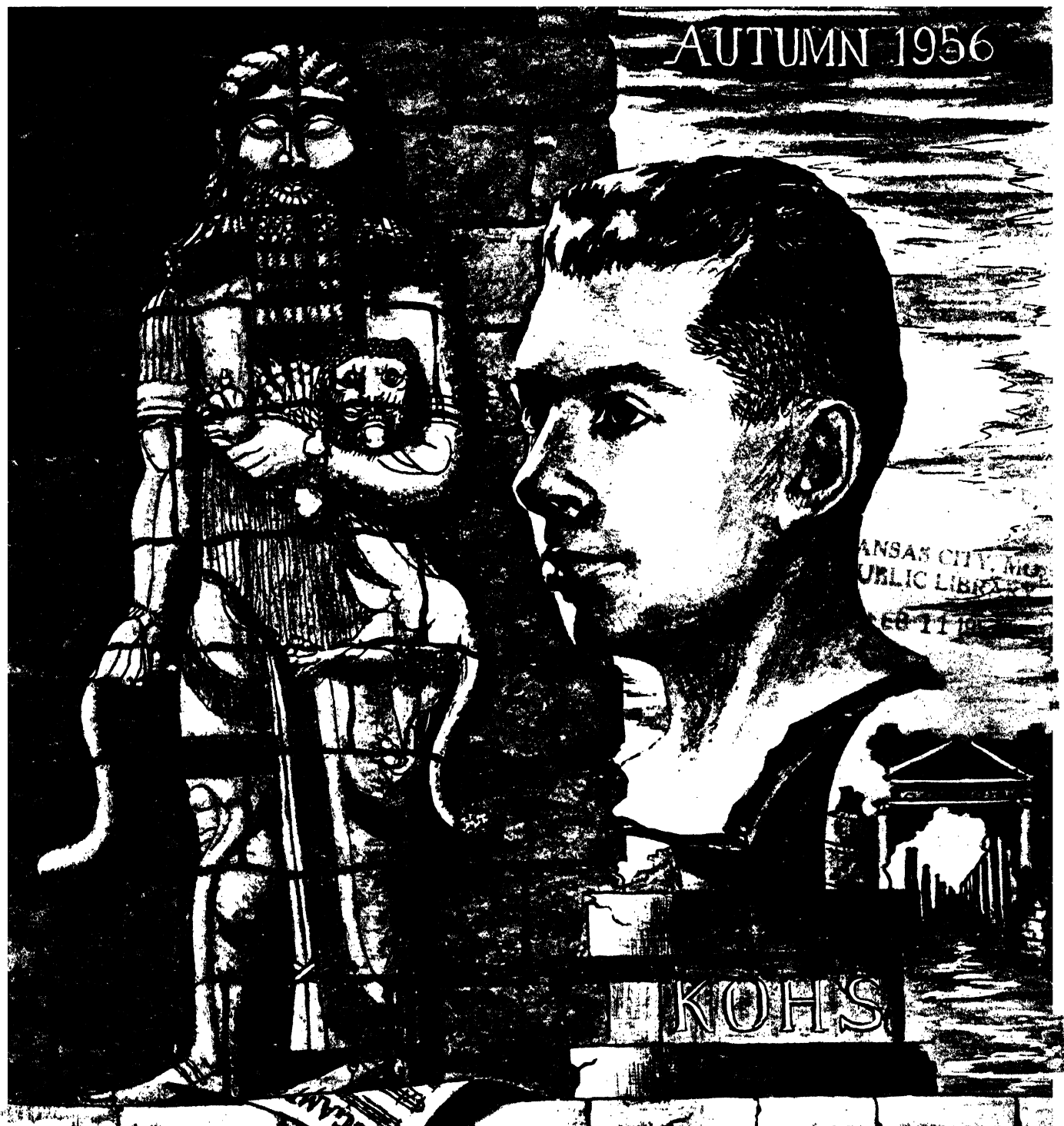
(If two prices follow a composition the second price listed pertains to the string part; if only one price is listed the score alone is available.)

WILLIAM T. AMES		
SONATA	\$4.94	\$1.09
MARSHALL BAILEY		
HEMISPHERIAN SONATA	6.40	1.27
FREDERIC BALAZS		
KENTUCKIA	2.20	
JACK BEESON		
INTERLUDE	1.16	.18
HERMAN BERLINSKI		
SONATA	5.30	1.56
HENRY BRANT		
BALLAD	.46	
CARL BRICKEN		
SONATA #1	3.24	.94
SONATA #2	4.68	.94
NORMAN CAZDEN		
FOUR PRESENTATIONS, Op. 45	1.63	.52
OLD TIME DANCES, Op. 57	5.20	
REELS, JIGS AND SQUARES	7.09	
SUITE, Op. 43	1.57	.62
TRADITIONAL DANCES, Op. 56	5.67	
AVERY CLAFLIN		
SONATA	2.82	.83
HENRY LELAND CLARKE		
RONDO	1.56	.27
HENRY COWELL		
SET OF TWO	.62	
ROBERT DELANEY		
ADAGIO	.46	.10
JOHAN FRANCO		
SUITE	2.61	.83
ROGER GOEB		
VARIATIONS	.62	.21
FORREST GOODENOUGH		
REMINISCENCE	.46	
ROBERT GROSS		
SONATA, Op. 15	4.89	1.04

RUDOLPH GRUEN		
TAJ MAJAL, Op. 43	1.42	.27
ETHEL GLENN HIER		
RHAPSODY	1.37	.27
WELLS HIVELY		
CREDO	1.24	.36
THE WEARY GLEANER	.27	.09
WILLIAM HOSKINS		
BERCEUSE	1.37	.31
TARANTELLA	2.20	
LOCKREM JOHNSON		
SONATA #1, Op. 14	2.67	.70
VARIATIONS ON A BORROWED THEME, Op. 20	.31	.10
ULYSSES KAY		
PARTITA IN A	2.82	.94
SONATINA	1.69	.55
VICTOR LANDAU		
SCHERZO FOR VIOLIN (OR VIOLA) AND PIANO	.55	.16
OTTO LUENING		
ANDANTE AND VARIATIONS	2.82	.62
LEGEND	.62	.21
SHORT FANTASY	.31	.10
SONATA, Op. 9	2.20	.42
ROBERT McBRIDE		
FINE THOUGHT	.55	
PRELUDE	.36	.09
QUIETUDE	.18	.09
STUFF	1.24	
PAUL A. PISK		
ECLOGUE, Op. 86, #1	1.05	.27
QUINCY PORTER		
IMPROVISATION	.52	.21
DANE RUDHYAR		
THREE POEMS	1.56	.42
ALLEN DWIGHT SAPP, JR.		
SONATA #1	2.41	
SONATA #2	4.89	1.04
PAUL SCHWARTZ		
ALLEGRO OSTINATO	1.16	.21
SONATA, Op. 12	5.30	1.14
RUSSELL SMITH		
ECLOGUE	.62	
LEON STEIN		
INTRODUCTION AND DANCE CHASSIDIC	1.16	.42
SONATA	4.89	.83
TWELVE PRELUDES	9.31	2.25

HALSEY STEVENS					
ELEGY	.55	.27			
SONATA #1	3.24	.83			
SONATINA #2	2.82	.73			
JOHN VERRALL					
SONATA	3.13	.73			
BEN WEBER					
SONATA #1, Op. 5	1.37	.31			
JOSEPH WOOD					
SONATA	4.21				
MUSIC FOR VIOLA AND PIANO					
WILLIAM T. AMES					
SONATA	6.03	1.27			
JACOB AVSHALOMOV					
EVOCATIONS FOR VIOLA (OR CLARINET) AND PIANO	2.69	.94			
JACK BEESON					
SONATA	5.30	1.35			
NORMAN CAZDEN					
THREE RECITATIONS FOR VIOLA (OR CELLO) AND PIANO	.95	.16			
ROGER GOEB					
CONCERTANT IIIc	1.78	.52			
HERBERT HAUFRECHT					
CAPRICE FOR VIOLA (OR CLARINET) AND PIANO	.42	.10			
WELLS HIVELY					
PSALMODY	1.05	.46			
ULYSSES KAY					
SONATA	1.99	.73			
SONATINE	1.78				
HOMER KELLER					
SONATA	2.51	.64			
VICTOR LANDAU					
SCHERZO FOR VIOLA (OR VIOLIN) AND PIANO	.55	.16			
WALTER MOURANT					
FANTASY	2.33	.64			
QUINCY PORTER					
BLUES LOINTAINS FOR VIOLA (OR FLUTE) AND PIANO	1.56	.31			
POEM FOR VIOLA (OR CELLO) AND PIANO	.52	.18			
SPEED ETUDE	.52	.21			
ALLEN DWIGHT SAPP, JR.					
SONATA #1	2.82	.73			
ELNA SHERMAN					
SONATA LYRICA FOR VIOLA (OR CLARINET) AND PIANO	4.89	.83			
HALSEY STEVENS					
SONATA	6.34	1.46			
SUITE FOR VIOLA (OR CLARINET) AND PIANO	1.96	.73			
THREE HUNGARIAN FOLKSONGS	.52	.31			
LESTER TRIMBLE					
DUO	2.61	.62			
JOSEPH WOOD					
SONATA	4.21	.82			
MUSIC FOR CELLO AND PIANO					
WILLIAM T. AMES					
SONATA	2.78	.73			
SUITE	4.21	.82			
ESTHER WILLIAMSON BALLOU					
A PLAINTIVE NOTE AND A CHEERFUL NOTE	.27	.09			
SUITE	1.60	.36			
GEORGE BARATI					
LAMENTOSO (1942)	.55				
HERMAN BERLINSKI					
SUITE #2	3.24	.94			
NORMAN CAZDEN					
AMERICAN SUITE	1.57	.47			
THREE RECITATIONS FOR CELLO (OR VIOLA) AND PIANO	.95	.16			
HENRY COWELL					
FOUR DECLAMATIONS WITH RETURN	.31				
HYMN AND FUGUING TUNE #9	1.37	.31			
IRWIN FISCHER					
LAMENT	.52	.21			
ROGER GOEB					
DIVERTIMENTO	.52	.21			
WELLS HIVELY					
ALBA	1.24	.36			
LOCKREM JOHNSON					
SONATA #2 FOR CELLO AND PIANO (OR HARPSICHORD)	2.69	.83			
HARRISON KERR					
OVERTURE, ARIOSO AND FINALE	2.69	1.04			
OTTO LUENING					
ARIA	1.37	.21			
SONATA FOR CELLO (OR BASSOON) AND PIANO	1.56	.42			
SUITE	2.82	.73			
VARIATIONS ON BACH'S "LIEBSTER JEAN WIR SIND HIER"	1.56	.31			
ROBERT MCBRIDE					
DANCE	.27	.09			
CHARLES MILLS					
DUO FANTASIE	1.99				
DANIEL PINKHAM					
SICILIANA AND SAILOR'S DANCE	.62	.21			
QUINCY PORTER					
POEM FOR CELLO (OR VIOLA) AND PIANO	.52	.21			
RUSSELL SMITH					
LYRIC PIECE	1.16	.31			
HALSEY STEVENS					
INTERMEZZO, CADENZA AND FINALE	1.56	.31			
MUSIC FOR CHRISTOPHER, BOOK 1	1.24	.36			
SONATINA GIOCOSA FOR CELLO (OR STRING BASS) AND PIANO	2.15	.46			
THREE PIECES FOR CELLO (OR BASSOON) AND PIANO	1.37	.31			
TUNES FROM OLDEN TIMES, 1ST SET	1.24	.27			
TUNES FROM OLDEN TIMES, 2ND SET	1.42	.36			
JOHN VERRALL					
APPALACHIAN FOLK SONG	.27	.18			
BEN WEBER					
FIVE PIECES, Op. 13	1.37				
SONATA, Op. 17	2.41	.73			
VALLY WEIGL					
OLD TIME BURLESQUE	.52	.21			
MUSIC FOR STRING BASS AND PIANO					
OTTO LUENING					
SUITE	1.56	.31			
QUINCY PORTER					
LYRIC PIECE	.42	.21			
HALSEY STEVENS					
SONATINA GIOCOSA FOR STRING BASS (OR CELLO) AND PIANO	2.15	.55			

AUTUMN 1956



KANSAS CITY, MO.
PUBLIC LIBRARY
OCT 11 1956

KOHS

A.C.A. BULLETIN
AMERICAN COMPOSERS ALLIANCE

When We Speak of Musical Giants...

we may speak the names of Mozart, Beethoven, Verdi, Wagner . . . or we may speak of composers of our own time. Many of them are to be found in the list of distinguished composers, much of whose music is licensed for performance by BMI.



RICHARD ARNELL
GEORGES AURIC
JACOB AVSHALOMOV
ERNST BACON
FREDERIC BALAZS
ESTHER WILLIAMSON BALLOU
GEORGE BARATI
SAMUEL L. M. BARLOW
BELA BARTOK
MARION BAUER
JACK BEESON
NICOLAI BEREZOWSKY
ALBAN BERG
ARTHUR BERGER
THEODOR BERGER
GORDON W. BINKERD
BORIS BLACHER
HENRY BRANT
ELLIOTT CARTER
ALFREDO CASELLA
NORMAN CAZDEN
CHOU WEN-CHUNG
AVERY CLAFLIN
RAMIRO CORTES
HENRY COWELL
LUIGI DALLAPICCOLA
JOHANN NEPOMUK DAVID
ERNST VON DOHNANYI
RICHARD DONOVAN
WERNER ECK
GOTTFRIED VON EINEM
GEORGES ENESCO
HEIMO ERBSE
MANUEL DE FALLA
WOLFGANG FORTNER
JOHAN FRANCO
JEAN FRANCAIX
PETER RACINE FRICKER
EDWIN GERSCHEFSKI
MIRIAM GIDEON
GIORGIO F. CHEDINI
P. GLANVILLE-HICKS
ROGER GOEB
CAMARGO GUARNIERI
ERNESTO HALFFTER
ROY HARRIS

LOU HARRISON
KARL AMADEUS HARTMAN
HERBERT HAUFRECHT
BERNHARD HEIDEN
EVERETT HELM
HANS WERNER HENZE
PAUL HINDEMITH
WELLS HIVELY
ALAN HOVHANESS
CHARLES IVES
LEOS JANACEK
LOCKREM JOHNSON
ERICH ITOR KAHN
ULYSSES KAY
HARRISON KERR
GISELHER KLEBE
ELLIS B. KOHS
ERICH W. KORNGOLD
DAVID KRAEHNBUHL
ERNST KRENEK
ROLF LIEBERMANN
NORMAND LOCKWOOD
OTTO LUENING
TEO MACERO
GUSTAV MAHLER
FRANCESCO G. MALIPIERO
JUAN MANEN
IGOR MARKEVITCH
FRANK MARTIN
BOHUSLAV MARTINU
JOSEPH MARX
ROBERT McBRIDE
COLIN McPHEE
JAN MEYEROWITZ
DARIUS MILHAUD
CHARLES MILLS
RICHARD MOHAUPT
WALTER MOURANT
JOAQUIN NIN
CARL ORFF
MARIO PERAGALLO
GOFFREDO PETRASSI
HANS PFITZNER
FREDERICK PIKET
DANIEL PINKHAM
WALTER PISTON

MARCEL POOT
QUINCY PORTER
FRANCIS POULENC
KAROL RATHAUS
MAURICE RAVEL
MAX Reger
OTTORINO RESPIGHI
EMIL VON REZNICEK
WALLINGFORD RIEGGER
VITTORIO RIETI
JOAQUIN RODRIGO
MIKLOS ROZSA
DANE RUDHYAR
PEDRO SANJUAN
ERIK SATIE
ARNOLD SCHOENBERG
WILLIAM SCHUMAN
TOM SCOTT
MATYAS SEIBER
ROGER SESSIONS
JEAN SIBELIUS
LENONE SINIGAGLIA
NIKOS SKALKOTTAS
HALSEY STEVENS
KARLHEINZ STOCKHAUSEN
RICHARD STRAUSS
IGOR STRAVINSKY
CARLOS SURINACH
KAROL SZYMANOWSKI
ALEXANDRE TANSMAN
ALEXANDER TCHEREPNIN
MICHAEL TIPPETT
ERNST TOCH
JOAQUIN TURINA
VLADIMIR USSACHEVSKY
JOHN VERRALL
HEITOR VILLA-LOBOS
ROBERT WARD
BEN WEBER
ANTON WEBERN
KURT WEILL
JAROMIR WEINBERGER
HUGO WEISGALL
ADOLPH WEISS
EGON WELLESZ
ALEC WILDER



BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N. Y.

Wholly Owned Subsidiary

ASSOCIATED MUSIC PUBLISHERS, INC. • 1 West 47th Street, New York 36, N. Y.

VOLUME VI
NUMBER 1
AUTUMN, 1956

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
THOUGHTS FROM THE WORKBENCH <i>Ellis B. Kohs</i>	3
PRINCIPAL WORKS: ELLIS B. KOHS	6
SUMMER BLUE PLATE SPECIALS <i>Carol Truax</i>	8
ON THE NOTATION OF HARMONICS FOR THE DOUBLE BASS <i>Stuart Sankey</i>	9
PROBLEMS ON WRITING AN OPERA AND SOME AFTERTHOUGHTS <i>Beatrice Laufer</i>	11
LAMENT <i>from The New Yorker</i>	13
CONCERT HALL	14
JOKES, PORTRAITS AND <i>Collages</i> <i>James Ringo</i>	21
INFORMATION DEPARTMENT	24
COVER DESIGN AND ILLUSTRATIONS <i>John Firkins</i>	



American Composers Alliance

2121 Broadway, New York 23, N. Y.

Officers:

ROBERT WARD, *President*

RICHARD DONOVAN, *Vice-President*

HUGO WEISGALL, *Second Vice-President*

ULYSSES KAY, *Secretary*

AVERY CLAFLIN, *Treasurer*

LOCKREM JOHNSON, *Assistant Treasurer*

OLIVER DANIEL, *Consultant*

CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON

HENRY BRANT

ELLIOTT CARTER

VIVIAN FINE

MIRIAM GIDEON

ANTONIO LORA

OTTO LUENING

ROBERT MCBRIDE

WALLINGFORD RIEGGER

Editorial Committee:

GORDON W. BINKERD

MIRIAM GIDEON

P. GLANVILLE-HICKS

HERBERT HAUFRECHT

VLADIMIR USSACHEVSKY

HUGO WEISGALL

FRANK WIGGLESWORTH

Milton Adolphus

William T. Ames

Jacob Avshalomov

Marshall Bailey

Frederic E. Balazs

Edward Ballantine

Esther Williamson Ballou

George Barati

Samuel L. M. Barlow

*Marion Bauer

John J. Becker

Jack Beeson

Arthur Berger

Herman Berlinski

Gordon W. Binkerd

Henry Brant

Carl Bricken

Harold Brown

Carl Buchman

Elliott Carter

Norman Cazden

Herman Chaloff

Chou Wen-chung

Avery Claflin

Henry Leland Clarke

Ramiro Cortés

Henry Cowell

Hugo Davise

*Robert Mills Delaney

Richard Donovan

Eric Dressel

Robert Erickson

Vivian Fine

Irwin Fischer

Johan Franco

Florence Galajikian

Edwin Gerschefski

Miriam Gideon

P. Glanville-Hicks

Roger Goeb

Forrest Goodenough

Parks Grant

Robert Gross

Rudolph Gruen

Elizabeth Gyring

Lou Harrison

Frederic Hart

Herbert Haufrecht

Irwin Heilner

George Henry

Ethel Glenn Hier

Wells Hively

Louis Horst

William Hoskins

Alan Hovhaness

*Lewis M. Isaacs

*Charles Ives

Dorothy James

Donald Jenní

Lockrem Johnson

*Erich Itor Kahn

Ulysses Kay

Homer Keller

Harrison Kerr

Emil Kochler

Ellis B. Kohs

Victor Landau

Beatrice Laufer

John Lessard

H. Merrills Lewis

Alexander Lipsky

Kurt List

Normand Lockwood

Antonio Lora

Otto Luening

Teo Macero

Robert McBride

Colin McPhee

Charles Mills

Walter Mourant

Otto Mueller

Robert Nagel

Dika Newlin

Willson Osborne

Hall Overton

Lee Pattison

George Perle

Solomon Pimsleur

Daniel Pinkham

Paul A. Pisk

Quincy Porter

Leland H. Procter

Leonard Ralston

Eda Rapoport

Lewis Raymond

Wallingford Riegger

Dane Rudhyar

Pedro Sanjuan

Allen Dwight Sapp Jr.

Paul Schwartz

Tom Scott

Frederick P. Search

Elna Sherman

T. Stanley Skinner

Russell Smith

David Stackhouse

Leon Stein

Halsey Stevens

Gerald Strang

George Tremblay

Lester Trimble

Vladimir Ussachevsky

John Verrall

Robert Ward

Ben Weber

George Wehner

Vally Weigl

Hugo Weisgall

Adolph Weiss

Frank Wigglesworth

Arthur Willman

Joseph Wood

Limited Members: Roy Harris, Mary Howe, William Schuman

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives,
Mrs. Erich Itor Kahn

Bulletin Editor: JAMES RINGO

Associate Editor: CAROL TRUAX

*Deceased

Thoughts From the Workbench

by ELLIS B. KOHS

THE musical gesture should speak for itself. Yet the temptation to put a few thoughts into words is difficult to resist. In my remarks below I shall eschew the trivia of personal chronology, and attempt rather a short review of my last fifteen years in music.

My works are largely in the instrumental forms (orchestral, chamber music and keyboard), though there are two song cycles, two choral works and a three-act concert narrative (which I shall refer to in more detail later) that combines instrumental, vocal and choreographic forces.

The earliest works date from before my army service (an unpublished piano Sonatina, the String Quartet and the Concerto for Orchestra). In these works the shadows and fragrances of the academy are still discernable in my approach to contrapuntal textures and designs, but there is a rhythmic buoyancy (*not* what Leonard Bernstein once referred to as the "Eastman *allegro*") that I somehow regard as peculiarly my own. There is also an awareness of harmonic color and structure that derives in part from my youthful love for the late romantics and in part from my third-hand acquaintance with some of the ideas of Heinrich Schenker. My musicological studies at Harvard made me sensitive to loose ends in the past which I could tie in with my own somewhat loose ends (*e.g.*, the so-called "Landini cadence" which appears conspicuously in the closing bars of my Toccata and again as an important thematic motive in *Lord of the Ascendant*). My study of the false relation in Frescobaldi and others has led to a marked fondness for this usage in many works. My passion for order and clarity of purpose made Walter Piston at Harvard a natural choice for advanced instruction in composition. But I must acknowledge some indebtedness for my equal devotion to the high ideals of taste, sincerity of purpose and integrity above all others to my teacher at the University of Chicago, Carl Bricken.

A second period commenced feebly enough after the sharp break caused by severance from civilian life. The lean war years gave birth to the inevitable reflections (*Night Watch*, *The Automatic Pistol* and *Life With Uncle Sam*) largely through the encouragement of William Strickland, then of the Army Music School, later conductor of the Nashville Symphony, and presently conductor of the N. Y. Oratorio Society. A Sonatina for bassoon was also written during this period. These works show little connection with either my earlier or subsequent works, and it is almost as if someone else had written the music! This is certainly less true of the bassoon piece, the harmonic style of the first two movements of



which are clearly in my main line of development. The somewhat dry humor of the military pieces is not altogether unique among my works, but in retrospect I find it interesting that humor appears more frequently in this period of inner and outer turmoil than in periods of greater calm.

The piano, although my principal instrument, had never enchanted me, somehow; and the problem of surmounting the clichés of piano figuration used to seem insurmountable. Nevertheless the keyboard claimed much of my attention immediately after I left the service in February, 1946. In fairly quick succession came the *Pas-sacaglia* for Organ and Strings, the Piano Variations, *Etude in Memory of Bartók*, Variations on *L'Homme Armé*, and the Toccata for Harpsichord or Piano. In some of these works I attempted to come to terms with the twelve-tone system.

In so doing I felt I must reject the notion of absolute prohibition of tonality. That, it seemed to me, was too relentlessly arbitrary, too sophistically logical and too contrary to the historical gradualism that is characteristic of musical evolution. It was also too easy and comfortable an alternative to finding one's *own* way. Finally, it was

too limited in expressive possibilities because it was saddled down with restrictions and a negative attitude. I did wish to find elements that I could usefully assimilate in my own naturally developing style.

Among these I found the idea of variation, which is of course inherent in twelve-tone technique. In the full-blown dodecaphonic style the variation procedures are so subtle that they cannot be followed by the ear, or even felt on a somewhat lower level of consciousness; they are compositional techniques solely, and unlike motivic development not intended to be comprehended. This, I felt, was little short of insult to the musical mind and ear. To say the least, this turns music into a soporific, and it is only on the printed page or in the decoding of mysterious, elegant ratios and proportions that the mind is to have a conscious function to perform. The variation technique, in itself, is a fascinating process both to see on paper *and* for the ear consciously to hear. To this end I felt that simplification of procedures was called for (as the Renaissance found it necessary to do following the romantic exuberances of the *Ars Nova* period) to the end that the listener might participate more fully with the composer and the performer in the experience of the music.

The Passacaglia and the Piano Variations are both developments of the same germinal "row" or thematic idea, both are oriented around a tonal center and use a very limited number of types of variation. Indeed, these can be described basically as (1) passacaglia procedure, *i.e.*, serial repetition, with or without rhythmic alteration; (2) anagram redistribution without transposition; and (3) verticalization, or the turning of successive intervals (melody) into simultaneous intervals (chords). Very little use is made of transposition (the twelve-tone equivalent of modulation?), and indeed the tonal center serves almost as an unstated pedal point from beginning to end (*vide* Schenker).

The armistice with dodecaphony having been unofficially consummated I was free to pursue my way, again away from the keyboard for the most part. I was anxious to write a number of works for solo instrument with either piano or orchestral accompaniment. So there are several concerto-like works (for oboe, for cello, for viola) as well as a Sonatine for violin and a Sonata for clarinet. These works are middle-of-the-road consolidations, in terms of harmonic and formal matters. My gradual liberation from the "classical forms" (those ghosts that haunt too many a composer's house) is here more complete. I am more concerned in them with the balancing of form and content than in writing unprecedented earthshakers—and perhaps they indicate a turn toward more expressive melody. There is certainly an increased preoccupation with melodic organization, now that the harmonic vocabulary has been stabilized.

Recent works include the *Symphony* (written for Mon-

teux), whose "tricky, split-second sonorities," as Alfred Frankenstein calls them, are related to the metrical complexities of the first movement of the *Short Concert*. In the latter work can be found the first of what will undoubtedly be a series whose primary purpose is the re-examination of our conventional media of expression. I have always felt it necessary to ask myself what needed to be done in music. The folklorists, the microtonalists, the seekers after sensational and unconventional sounds, the passengers on all the many currently popular band-wagons do not need my company. Where to go, then? The problem of medium—related to the larger problem of form—suggests itself when one realizes that string quartets play only string quartets (the equivalent of a three or four movement symphony for the more modest ensemble); that opera, the symphony and other forms are rather stiff and traditional. Beethoven's 9th Symphony fired the imagination of Berlioz and Wagner who wrote dramatic symphonies and symphonic operas, respectively. Mahler combined song cycle with symphony in *Das Lied von der Erde*; and Stravinsky, oratorio with opera in *Oedipus Rex*. But in general there has not been as keen an interest in combining forms and media in order to extend their expressive possibilities as there have been with other preoccupations.

The *Short Concert* is an attempt to suggest that the

From "*Symphony No. 1*" — ACA-CFE

string quartet medium is in need of more types of literature: here is a miniature sonata, a dance suite and an example of program music. Likewise, the Chamber Concerto for Viola and String Nonet is an effort to bridge the gap between chamber music and the full-fledged orchestral concerto. Even the Symphony, with its reduced wind section, is almost a chamber work in the near-solistic virtuoso dovetailing and ensemble playing required to make it clean and clear.

In a recent work I attempted a fusion of opera, symphonic poem, oratorio and choreographic media on a large scale. *Lord of the Ascendant* is a three-act concert narrative for solo voices, chorus, dancers and orchestra based upon the ancient Sumerian legend of Gilgamesh. The libretto is by the young novelist and poet Dexter Allen and forms, together with his recently published novels *Jaguar and the Golden Stag* and *Coil of the Serpent*, the first in a series of historical works recalling the early myths that lie so solidly underneath our wavering civilization. The composition was commissioned by Thor Johnson for performance by the Cincinnati Symphony. The date of performance is not yet scheduled.

The narrative is only remotely suitable for conventional operatic treatment, since it is as concerned with the development of feelings as of plot. Still, there is more of a plot than one would find in most oratorios. (The Passion story serves as an example of a dramatic situation or development more suitable for oratorio presentation than operatic.) The principal roles are both sung (by soloists in concert dress) and danced (the dancers in costume). There should be no stage sets, the changes of scene to be suggested by the controlled lighting effects. The entire body of performers will be on the stage (the pit should not be used), so that the attention of the audience may freely roam from one of the participating elements to another. (Nothing would be more disastrous than to arouse that unfortunately traditional feeling of the opera house that an empty stage or a lowered curtain means that nothing is happening, despite the manifold efforts of orchestra and conductor in the pit.)

In this work I feel I have been able to bring together the numerous developments in my own melodic and harmonic style, in form and technique and fuse them in a single work of large scale proportions, and explore still further the boundless considerations involved in the continuing growth and interrelationship of the archetype musical forms. In the beginning music, dance and song were inseparable. They have long since pursued independent (though crisscrossing) lines, but in our increasingly global outlook the inner urges for union on all levels (religious, political and cultural) are becoming more manifest. What could be more inevitable than a return to one of the most ancient of legends using those very arts which were inseparable at that time?

From "*Lord of the Ascendant*"—Ms
Words: Dexter Allen

Biographical Note

Ellis B. Kohs was born in Chicago in 1916. His early musical studies were undertaken at the San Francisco Conservatory, the Institute of Musical Art (N.Y.), the University of Chicago, Juilliard Graduate School and Harvard. His teachers in composition include Carl Bricken, Bernard Wagenaar and Walter Piston. Studies in other musical areas were conducted with Olga Samaroff Stokowski, Willi Apel and Hugo Leichtentritt. Following army service (1941-46) he taught successively at Wesleyan University (Conn., 1946-48), Conservatory of Music in Kansas City, College of the Pacific (1948-50), Stanford (summer session), and is presently head of the theory department of the School of Music at the University of Southern California (1950-).

His works have been performed by the San Francisco Symphony under Monteux (Symphony No. 1, *Legend* for Oboe and Strings), Honolulu Symphony (Barati), E. Power Biggs and Arthur Fiedler (CBS series), the Paganini String Quartet (*Short Concert*), San Francisco Quartet, etc. The Concerto for Orchestra was played at the international ISCM festival at Berkeley, Calif., as the only representation of a native American in uniform (1942) by the Werner Janssen Symphony, and in 1943 by the San Francisco Symphony under the direction of the composer.

Most recently completed is the Symphony No. 2 for Chorus and Orchestra, commissioned by the University of Illinois and the Fromm Foundation, for performance at the Festival of Contemporary Music at Urbana in the spring of 1957. During the past year a four volume set of Syllabi in Music Theory, for use at the University of Southern California, was completed and has already been adopted by several other schools. Mr. Kohs is spending the year 1956-57 on sabbatical leave in Europe.

Principal Works: ELLIS B. KOHS

ORCHESTRAL

CONCERTO FOR ORCHESTRA (1941) Ms.
(International ISCM festival, 1942)

"Of all the American works, that of Ellis Kohs . . . was the most rewarding. Kohs . . . was on hand to acknowledge the acclaim that greeted his bold and dynamic work . . . Conductors seeking to program American works might well investigate this score." (Cushing, in *Modern Music*)

LEGEND FOR OBOE AND STRING ORCHESTRA (1946) AMP
(BMI publication award)

CONCERTO FOR VIOLONCELLO AND ORCHESTRA (1947) Ms.

CHAMBER CONCERTO FOR VIOLA AND STRING NONET (or string orchestra) (1949) Merrymount (Mercury)
(Commissioned by Ferenc Molnar)
(Columbia Records, Modern American Music Series, ML 4492)

"Kohs' music always makes sense, and he has a sure hand with orchestral balances . . . there is a beautiful poetic ending very typical of this composer's special gifts."

(Glanville-Hicks, *N. Y. Herald-Tribune*)

" . . . a meaty neo-classic piece, sound as stone in construction and of a mild dissonant color . . . It is, above all, a work of marked refinement . . . every measure of it is filled with music."

(J.S.H., *N. Y. Herald-Tribune*)

" . . . work rich of sentiment and individual of sound . . . his thought . . . is sentimental and poetic, never editorial. It is full of life and loveliness. . . . It is distinguished and beautiful music."

(Virgil Thomson, *N. Y. Herald-Tribune*)

" . . . the most mature composition of his to be presented in this locality. It exploits a wonderfully plastic and colorful medium, and it brings forth what the medium can provide in a remarkably ingenious and inventive way . . . his effects and devices are the logical outgrowth of his forceful yet finely shaped musical ideas. The result is a work of real character and stature, and at the end it was greeted with that breath-catching moment of silence before enthusiastic applause which indicates that an audience has been genuinely stirred."

(Frankenstein, *San Francisco Chronicle*)

"The evening ended with a precise and brilliant performance of Ellis Kohs' impressive chamber concerto for viola and string nonet, in which William Preucil functioned as soloist. Mr. Kohs, a young American Composer now teaching at the University of Southern California, wrote this notable piece in 1949. In it he shows a decided gift for powerful, individual lyricism and an impetuous and fiery imagination. Except for some busy work in the first movement, the concerto appears to be as good a work for the viola as any known to this reviewer."

(Irving Lowens, *Washington, D. C., Evening Star*)

SYMPHONY NO. 1 (1950) ACA-CFE
(Commissioned by Pierre Monteaux)

" . . . rich in ideas . . . remarkable for its high-spirited humor, its melodiousness, and its lithe, sparkling texture, both harmonic and orchestral. It differs from its predecessors most strikingly in its use of long lines and broad, almost sumptuous treatment in its slow movement. . . . It was played in a style to match its wit, its lyricism and the tricky, split-second sonorities on which it often depends."

(Frankenstein, *San Francisco Chronicle*)

" . . . he has a mastery which enables him to say exactly

what he wishes to in the most apt way possible . . . this is the composer's best work to date that we have heard."

(Biskind, *San Francisco Argonaut*)

"The Symphony No. 1 marks an important stage in this young composer's evolution. In it one finds the curious tension and drama characteristic of this writer, and which seem to stem from the contrapuntal chromaticism that has ever been a part of Kohs' music. The writing method is here expanded to a new magnitude, both expressively and technically."

"The style and structure owe little to current formulas, though the texture is predominantly dissonant, with only occasional tonal centers. Yet within his dissonance there is a method flow and harmonic logic everywhere apparent; in the second movement, and in parts of the third there is too a growing power in the matter of organic development, which marks a big advance on his earlier pieces."

(Peggy Glanville-Hicks, CRI-104 cover notes)

SYMPHONY NO. 2, FOR CHORUS AND ORCHESTRA (1956) ACA-CFE

(Commissioned by the University of Illinois and the Paul Fromm Foundation for the 1957 Festival of Contemporary Music at Urbana, Ill.)

KEYBOARD PIANO

ETUDE IN MEMORY OF BARTOK (1946) Ms.

PIANO VARIATIONS (1946) Merrymount (Mercury)

" . . . an unconventional harmonic style that is both attractive and individual . . . a serious, large-scale work. . . ."

(Livingston, *Music Library Assn. NOTES*)

VARIATIONS ON L'HOMME ARME (1947) Merrymount (Mercury)

"Pianists are constantly complaining that there are no good American works for their instrument. This compliment will be lessened somewhat when, as and if the reputation of Ellis Kohs' variations on L'Homme Armé grows as it should . . . skillful, finely fashioned and lively . . ."

(Frankenstein, *San Francisco Chronicle*)

TOCCATA FOR HARPSICHORD OR PIANO (1948) Merrymount (Mercury)

" . . . clearly written, fluent and slightly rhapsodic . . ."

(Goldberg, *Los Angeles Times*)

"A serious composition of large dimensions . . . related in form to the improvisatory toccatas of the baroque era. . . . It reveals a dramatic intensity that is an important cohesive element, as a refined lyric impulse . . . and a capacity for rich and active harmonic writing . . ."

(Livingston, *Music Library Assn. NOTES*)

FANTASY ON LA, SOL, FA, RE, MI (1949) Ms.

TEN TWO VOICE INVENTIONS (1950) ACA-CFE

ORGAN

PASSACAGLIA FOR ORGAN AND STRING ORCHESTRA (1946) H. W. Gray
(Commissioned for E. Power Biggs CBS Broadcast)

"This broadcast was a complete success . . . mostly because of the excellence of the composition by Kohs. This music is somewhat related to a modern French tradition . . . distinctive melodic and rhythmic treatment of the theme."

(Mills, *Modern Music*)

"... unusually appealing composition, plaintive in character, with haunting and extended melodic lines . . ."

(Hughes, *Musical America*)

CAPRICCIO (1948)

Merrymount (Mercury)

"The intricate problem of adapting contemporary idioms to the baffling acoustical design of the usual modern organ has here been solved expertly . . . interesting rhythmic patterns. . . . It is a convincing piece musically. The ideas seem fresh, they sound through, and their integration is unmistakably clear . . . all of it makes music worth playing and hearing."

(Luther Noss, *Music Library Assn. NOTES*)

THREE CHORALE VARIATIONS ON HEBREW HYMNS (1952)

Merrymount (Mercury)

(Commissioned by Ludwig Altman for A.G.O. Convention performance)

"Organists in search of contemporary works that will not put too much of a tax upon their technical resources or upon the intellectual hardihood of their listeners will welcome the Three Chorale-Variations on Hebrew Hymns by Ellis B. Kohs. These pieces are dedicated to Ludwig Altman, who requested Kohs to compose them and first performed them at the convention of the American Guild of Organists in San Francisco in 1952. The first and third chorale-variations are extremely compact; the middle one gives more extended treatment to the tune *Rock of Ages* (*Mo'oz Zur*.) These works are admirably clear in design, and their dissonance is so logical that even conservative organists should not shy away from it. . . ."

(Robert Sabin, *Musical America*)

"Three hymn-tune preludes used widely in Reformed-Jewish worship services provide the thematic materials for these preludes. The settings are simple in design, utilizing traditional choral-prelude variation techniques but done in a musical language that is both fresh-sounding and colorful. Ideally suited for use in the temple service they would also enhance any recital program.

"The first prelude is based upon *Yigdal* (the familiar tune found in many Protestant hymnals under the name *Leoni*) and treats the cantus firmus in elaboration against three accompanying voices, resulting in an intricate contrapuntal fabric of sharp intensity. The second is a setting of an old synagogal melody, *Mo'oz Zur*, a strong line very reminiscent of a 16th-century psalm-tune. The sturdy quality of the tunes are highlighted against brilliant, thematically-derived passage work which continues through the restatement of the melody, this time heard canonically at the octave between the soprano line and the pedal. The third prelude, for manuals alone, uses another traditional Jewish melody, *Kee hinay kachomer*, a plaintive tune which is given a compatible setting of moving harmonies. An admirable effect of increasing tension is achieved by the gradual addition of voices to the original two until five are in play, with the reverse procedure used as the piece approaches a quiet close."

(Luther Noss, *Music Library Assn. NOTES*)

CHAMBER MUSIC

STRING QUARTET (1942)

Merrymount (Mercury)

"The virtues of Mr. Kohs' quartet are found in the exuberant musicalness of the composer . . . a contagious quality which, combined with his good sense of instrumental technique, will make performers enjoy playing the work. The sonorities are rich, the rhythms lively, and the music, in its own terms, eventful."

(Finney, *Music Library Assn. NOTES*)

NIGHT WATCH (Flute, Horn, Timpani) (1943) ACA-CFE

SONATINA FOR BASSOON AND PIANO (1944)

Merrymount (Mercury)

"The most appealing qualities . . . are its contrapuntal in-



genuity and compactness of form. The solo instrument has a constantly interesting and vital relationship to the piano. . . . It is freely dissonant in idiom but clearly tonal throughout. The movement that may well gain popularity for this Sonatina is the third and final one, a catchy march with variations. The perky theme, the wittily dissonant harmonization, and the rhythmic zest of this music are undeniably appealing."

(*Musical America*)

"... Mr. Kohs' attachment to traditional methods disguises an essentially progressive mentality. This is most readily apparent in his harmonic procedures: though often retaining the conventional methods of chord-building—in which the basic structural element is still the third—he uses his chords in an altogether untraditional way (cf. his bitonal couplings, his elliptical cadences, of which the conclusion of the first movement is the most striking example). He appears to be particularly fond of the interval of the fourth: it occurs in his chord-structure as a primary, emancipated factor. This infuses his music with much freshness and spontaneity, quite free from the lush atmosphere of the suspension-rioden harmonic idiom that betrays a *fin-de-siècle* sensibility. He resorts, further to "aggregate" chords, i.e., chords formed of "main" notes and their upper and/or lower chromatic changing-notes; he uses these partly to underline the rhythmic pulse, and partly to supply colour.

"In his melodic invention the fourth is no less conspicuous. It lends his music a feeling of ruggedness, particularly in the first movement. But this is relieved by the melodic style of the two succeeding movements, of which the central slow movement shows a decorative, melismatic manner, much indebted to Italian influences; the concluding quick movement displays a frank and wholesome vein of popular inspiration modelled, it seems, on some vivacious French ditty.

"The work displays a considerable contrapuntal inspiration and resourcefulness of which the opening of the first movement is perhaps the best example: the principal theme on

the bassoon is accompanied by its own diminution on the piano. Contrapuntal elaboration has a considerable share in the last movement too, though it is mainly figurative and harmonic in character. The design is clear, economical, and extremely well proportioned: the dimension of the various formal units is diminutive, as befits a Sonatina. The first movement dispenses with the traditional scheme: there are no contrasted first and second subjects, but one main theme with subsidiary phrases formed from its motives. There is no development section: a transition-passage of a few bars' length leads to the reprise of the main theme, and after a quiet passage alluding to the section of motivic subsidiaries, a quick and short *coda* concludes the movement. The second is a ternary *lied*-form with an extended and tranquil *coda*; the third is a set of three variations upon a march theme.

"The most satisfying feature of this extremely invigorating and pleasing work is the conspicuous skill which is manifested in Mr. Kohs' disposition of, and writing for, the instruments. The ensemble is full of rewarding possibilities which should be explored by composers seeking to enlarge their expressive horizon. The bassoon's sound combines well with the piano's: both are basically dry, unemotional; yet both are capable of *espressivo* performance under certain conditions. The tenor register of the bassoon has still not received the serious attention that it deserves, in spite of the example of Stravinsky and the orchestral music of the French School. It is to be hoped that this delicious work will stimulate interest in further attempts."

(John S. Weissman, *Music Review*, August, 1955)

SONATINE FOR VIOLIN AND PIANO (1946-8)

Merrymount (Mercury)

(Commissioned by Samuel Dushkin)

A SHORT CONCERT FOR STRING QUARTET (1948)
(Currently in repertory, the Paganini String Quartet) ACA-CFE

SONATA FOR CLARINET AND PIANO (1951)

Merrymount (Mercury)

VARIATIONS IN THE FORM OF A SUITE, FOR RECORDER, UNACCOMPANIED (1956) Ms.

CHORUS

THE AUTOMATIC PISTOL (Male voices, a cappella) (1943) Ms.

XXV PSALM (Chorus and orchestra, or organ) (1947) Ms.

LORD OF THE ASCENDANT, (Chorus, soloists, dancers, orchestra) Ms.

Concert Narrative in 3 acts; libretto by Dexter Allen. (1956)

SOLO VOICE

THREE FLOWERS, cycle of 3 songs. (Text; William Carlos Williams) (1946) (For soprano or tenor) Ms.

FATAL INTERVIEW, cycle of 5 songs. (Text: Edna St. Vincent Millay) (1951) (For contralto or bass-baritone) Ms.

MISCELLANEOUS

LIFE WITH UNCLE (SAM). Suite for Band. (1942) AMP

MACBETH. (Incidental music). Scored for chamber orchestra. (1947) Merrymount (Mercury)

Summer Blue Plate Specials

by CAROL TRUAX

IN hot weather appetites need to be tempted. The musical fare offered by most of the summer festivals is stale in the extreme. The diminishing attendance at these gatherings should be evidence that it is time to add more spice to the current monotonous menus of hot roast all-Wagner or platters of cold, sliced, less-than-top quality Brahms and Tchaikowsky. No one objects to roast beef and mashed potatoes, but the beef should be a prime roast and the sauce more interesting than catsup.

We look to the Berkshire Festival in Tanglewood for leadership. Here the audience is largely the music-conscious public from Eastern cities which is not willing to drive miles to partake of the same monotonous fare served up to them all winter, so deficient in vitamins that only the fresh air staves off rickets and pellegra. A New York critic says, "a festival is meant to be festive, and reproducing the same old programs year in and year out reduces the air of festivity that ought to be one of Tanglewood's proudest glories."

Any New Yorker can take a subway to the Lewisohn Stadium after dinner and, for a small fee, sit under the stars while he feeds on musical fare which, unfortunately, is seldom if ever sufficiently tasty to compensate for rushing through one's dinner or sacrificing one's dessert. Here,

when a novelty program was presented, over twenty thousand attended, whereas an all-Beethoven concert attracted an audience of less than two thousand. This is evidence enough that music festivals should change their diet. We do not seek food for the gourmet but even the average palate gets tired of the blue-plate special.

A newer venture is that of the Symphony of the Air at Ellenville, New York. Statistics on attendance are of interest. Two major modern programs were featured and they were the only two which drew capacity crowds. Carl Orff's *Midsummer Night's Dream*, incidental music to Shakespeare's play, conducted by Stokowski, and the ballet *Emperor Jones*, written for José Limon, by Heitor Villalobos, filled the tent.

Most of the contemporary offerings as well as many of the traditional ones on the summer bills of fare were anything but tempting, on the contrary they were warmed-over hash heard countless times on concerts and national T.V. programs and radio broadcasts. Where are the cool, fresh, inviting programs that appeal without satiating? Our appetites are more capricious in the summer, demanding the most exciting experimental contemporaneous dishes and the best of the traditional ones. When summer festivals provide such meals they will indeed be a success.

On the Notation of Harmonics For the Double Bass

by STUART SANKEY

QUITE a few areas of contemporary human endeavor are infused with a modicum of chaos; when an effort is made to introduce order and serenity into such a situation the effort is not only understandable but commendable. However, it is quite unreasonable to be expected to comprehend or condone the reverse of these circumstances—that is to say, when the status of a given realm is one of simplicity and universal agreement there is certainly little excuse for systematically immersing the affair in confusion and ambiguity. But this is exactly what has happened in the one small field of musical symbology which is the subject of this essay.

Until the time of Ravel harmonics for the double bass were notated in the same universally accepted manner as was the rest of the music for the instrument—sounding one octave lower than written. The fact that the note was to be produced as a flageolet was indicated by the placement of the standard *o* above or below the note, and unless the composer erroneously requested a note that was not a member of the four series obtainable from the bass there was no opportunity for misunderstanding. This method of writing harmonics an octave above real pitch was found not only in orchestral works, but also in etudes and virtuoso study pieces for the instrument.

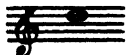
Ravel and later Stravinsky went astray by apparently doubting the mental endowment of the average bass player and felt compelled to use the system of diamond-shaped notes to indicate where the note was to be produced on the string rather than which note was to be sounded; and during the past fifteen years or so composers, especially in this country, have managed to completely confound the affair by adopting the bovine convention of notating harmonics for the double bass in terms of actual sound, or an octave lower than standard notation.

This is as senseless and as useless as the old tradition of writing the French horn parts an octave lower than usual when bass clef was employed. It is difficult to understand the desire to welcome another obscurity into a business already laden with inexactitudes. In any case the "actual pitch" school of writing harmonics is even worse than the equivocal polygonal doodlings which litter the bass parts of many of the most important composers of the century. The only fathomable reasoning behind the new method is perhaps an urge to put bass harmonics on a level with those for the harp, which are also something

of a riddle. However, composers can congratulate themselves in that they have been fairly successful in introducing a convention; and a new convention, even a foolish one, is not easily accepted by such a hidebound institution as musical notation.

Let us examine in turn each of these deviations from the usage of yore.

Instead of merely writing the harmonic which should be played, many composers feel compelled to go to the same amount of trouble as though the note would be an artificial harmonic.

Thus, the tone  (not actual pitch) is often


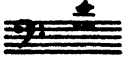

represented by  This often leads to de-

cided uncertainty. In the first movement of the *Mother Goose Suite* of Ravel is found the following indication:




Now if one places the finger on the *E* string above where *g* would be played, the fifth harmonic or *b* is closest to the spot. Elsewhere in Ravel's music there are indications that he understands that the fifth harmonic will be sounded if the finger is placed a minor third above the open string. But in the two-piano version of the work made by the composer no *b* is to be found in the equivalent passage. It is not impossible that Ravel wished a *d* to be sounded, since the finger is actually between the harmonics of *b* and *d* when placed above *g* and in the two-piano version there is a *d* at the spot in question, although it is not clear whether it is there as a representative of the double bass harmonic or as one of the wind parts. More evidence in favor of *b* is that the *d* would be easier to produce, of clearer sound, and of superior intonation if played on the *D* or *G* string.

Other instances of incertitude could be mentioned, including one example from the *Firebird* where an intended *d*-natural is usually played as *g*-sharp, but the strongest argument against this system is that it clutters the music while serving no purpose. For as often as not the composer's well-intended suggestions as to where to place the fingers when producing harmonics are disregarded.

The aforementioned  is more securely and easily played as  instead of the invariable indication of 


Only an experienced player will have accumulated the necessary knowledge as to the best placement of the harmonics when a choice is available; the fourth harmonic,

i.e.:  on the G string, can be produced in four

different positions on the one string, and it is certainly up to the individual player's discretion to select the one he prefers.

The composer who notates his harmonics for the bass in terms of actual pitch employs a procedure even more irksome than that discussed in the preceding two paragraphs. Since the standard methods for the instrument treat harmonics in terms of normal notation for the instrument, players are not used to seeing them written an octave lower than usual. Furthermore, composers often fail to indicate the fact that they are writing in terms of real pitch, and unless an unusually alert player or conductor is on the scene, God only knows what offshoots of the overtone series are likely to present themselves.

Let us take the case of a composer who habitually employs the actual pitch method.

If a player comes across the marking 

in the music, he will play it as a harmonic, one octave above the open string; how then is the composer to indicate that he merely wishes the open string to be sounded? The system would be carried to its logical conclusion of absurdity when a passage which should be written:



and must now be notated:



To conclude, allow me to present a few suggestions on the general practice of writing harmonics for the double bass.

It is all too common to find a composer calling for a note which simply is not available in the four series playable on the bass. Composers must have a clear understand-

ing of which harmonics are available and the difficulties involved in producing them. For the higher overtones it is usually advisable to allow a certain amount of time for the player to make sure that he has located the correct note.

The sixth harmonic, i.e. *f*-natural on the G string, *c* on the D string, etc., is quite flat and there is no way to correct this short of raising the pitch of the entire string. There is no problem when the sixth harmonic of the lower two strings is considered as these notes can be produced on the G string easily and with correct intonation, but one has only to listen to the beginning of Ravel's *L'enfant et les sortilèges* to appreciate the incorrigible pitch of the *f* of the G string.

Artificial harmonics are best forgotten on the bass. The average player would not know how to go about producing them, and rare indeed would be the artist who has spent any time refining such an uncalled-for technique. If the composer feels that the success of a piece stands or falls on these exertions beyond the call of duty of the already overworked contrabass player, then I advise him to consult with the performer who will be called upon to play the notes in question at the performance. There are certainly many fine players today who could play artificial harmonics if necessary, but the presence of such a player at any one concert is not to be taken for granted.

Harmonics on the low C string are also in the best-forgotten category. In the first place, notes as low as those resulting from the series of the thirty-two foot C will not sound like harmonics. In the second place the fifth string or the fourth string extension machine are a long way from being universally prevalent. Both devices contain a nuisance coefficient which in the minds of many players outweighs their usefulness. We live in a country which can install on practically every street corner a machine that for five cents dispenses a glass of Coca-Cola, deftly returning change from a dime or a quarter if necessary in the process, all at a profit to both the manufacturer of the machine and the distributor of the fluid. It is a national disgrace that this same technology cannot produce a satisfactory instrument for producing the four extra semitones which add so fully to the richness of the orchestral texture.

Finally it will come as no surprise to those of you that have read this far that I strongly recommend a return to the old practice of notating harmonics an octave above actual pitch, with the use of the symbol *o*, in any clef that is convenient (bass, tenor, or treble.) The use of diamonds to indicate natural harmonics serves no purpose and should be abolished, as should the unwelcome and bewildering manner of the marking of harmonics in actual pitch.

However, composers may continue in their errant ways; in which case, I wish them luck; but if they do not get what they ask for when harmonics for the double bass are concerned, they have only themselves to blame.

Problems on Writing An Opera and Some Afterthoughts

by BEATRICE LAUFER



WHAT are the tasks confronting the composer who undertakes this medium? And, first, how shall we define opera?

Opera is a combination of one art form merging with another; a dramatic and emotional translation of a tale cast into a musical mold which not only enhances the plot but serves to intensify the emotional undercurrents and conflicts of its characters. Unlike any other combination of the arts, the word and tone can reach exalted heights if the combined effort is sincere, sensitive and artistic.

We are concerned here primarily with the American composer, his approach and development in this particular creative form.

From whence shall the composer gather his sources; and what shall these sources be? The novel, epic poem, short story or current play? A true-life incident in the contemporary scene or a familiar subject in history? Or shall his fancy lead him to the far-away world of folklore and fantasy?

The search for material is ever a fascinating effort, the range a wide one, and the composer will wisely direct his talents to that vehicle which best suits his skill and need for expression.

My personal taste for a dramatic story that would fulfill the demands of opera led me to "Ile," one of seven one-act plays on the sea from *The Long Voyage Home* by Eugene O'Neill. I found this work a richly rewarding one, in the best O'Neill tradition, one fraught with deep psychological implication; a story of a New England whaling master that would require an exciting musical setting with a long vocal line for the tragic heroine.

Not only must the composer consider the possibilities of the plot, but he must approach the problem of portraying the characters in an intuitive manner—getting "inside" the core of the personality, so to speak, and thereby achieving distinct musical interpretations cogent to the story.

After receiving the desired permission from Mr. O'Neill shortly before he died, I made an adaptation of "Ile" that would allow me greater freedom in the use of musical forms, including solo arias for the principals, ensemble

singing, a sailors' chorus, and a mad scene. I wished to introduce as much musical variety within a period of fifty minutes, the duration of the work, as I could, for the presentation of an effective and dramatic opera.

Although it is customary for a composer to work together with a librettist, we have the unique example of the composer-poet Richard Wagner who combined both talents; and, in our day, Gian-Carlo Menotti who provides his own books for his operatic output (*The Medium, The Consul, The Saint of Bleeker Street*, etc.), as well as others who have written their own books and adaptations.

Once the choice of subject has been determined, the ideal collaboration between composer and librettist is one in which the composer, certain of his craft, will be aided by the librettist, who, in realizing that an opera's most conspicuous feature is its music, will fashion a text permitting him wide scope in this direction to fulfill the requirements of a successful operatic venture. The composer must exercise caution in the mating of words and music so that such union will result in phonetic and singable lyrics. His musical expression may take the form of overtures, recitative and solo arias, ensemble singing of two, three or more individuals, choruses, ballet and other musical techniques, not to mention the orchestral fabric independent and interwoven within the work itself.

Nor must everything in opera be sung. There may be reasonable opportunity for dialogue to intrude on the musical scene, the spoken word, in itself, often reaching the height of dramatic utterance. Nor has any rule been established limiting the number of acts and scenes of an operatic work. This also holds true of the legitimate theatre. (Witness Eugene O'Neill's *Mourning Becomes Electra* and *The Iceman Cometh*.)

While the American public is accustomed to the standard "grand" operatic repertoire, consisting of three or

four acts, and notwithstanding the consistent creative output of opera in the contemporary idiom also in the larger category, examples of which shall be given, there has been a recent marked trend towards opera in the one-act and two-act forms.

With the emergence of opera workshops in the universities, colleges, music schools and independent community groups, the need for opera along more direct lines, of shorter length and smaller orchestral resources, has become a compelling one. This growth throughout the country has been a tremendous impetus to composers to work in a medium not necessarily "grand." The recent output of these shorter works in the last few years reflects, to a large extent, the American scene and the use of native American folk music.

Kurt Weill's one-act opera *Down in the Valley* is an impressive instance in the use of American folk songs. Other examples in the one-act form, reflecting the American scene, are:

Douglas Moore's *The Devil and Daniel Webster*, combining folk elements and fantasy; Ernst Bacon's *A Tree on the Plains*, dealing with life on the plains of the Southwest; Lukas Foss' *The Jumping Frog of Calaveras County*, based on the Mark Twain short story; Carlisle Floyd's *Slow Dusk*, with American folk setting; Eusebia Hunkins' *Smokey Mountain*, using American folk music and locale.

To cite other recent one-acters enlarging this new market, are Theodore Chanler's *The Pot of Fat*, Louis Menzies' *The Rope*, Seymour Barab's *Chanticleer*, *The Game of Chance* and the *Rajah's Ruby*; Alec Wilder's *The Lowland Sea* and *Sunday Excursion*; Benjamin Lee's *The Oracle*, Lowndes Moury's *The Celebration*, William Byrd, Jr.'s *The Scandal at Mulford Inn*; John Duke's *Capt. Lovelock*, Irving Mopper's *The Door* and Jack Beeson's *Hello Out There*.

Several examples of the two-acters are: Carlisle Floyd's *Susannah*, set in American folk locale with mountain background; Normand Lockwood's *The Scarecrow*; Tom Scott's *The Fisherman*; Jack Beeson's *Jonah*.

In the larger form, the outstanding example of American folk opera, employing jazz rhythms in folk music, is George Gershwin's *Porgy and Bess*.

To mention briefly a few examples of opera also in the larger category based on themes in American life and literature, there are Howard Hanson's *Merry Mount*, Vittorio Giannini's *The Scarlet Letter*; Otto Luening's *Evangeline*, and, more recently, Aaron Copland's *The Tender Land*, based on American folk elements. Other recent contributions are Robert Ward's *Pantaloone*, based on *He Who Gets Slapped*, and P. Glanville-Hicks' *The Transposed Heads*, adapted from the Thomas Mann tale.

There has also been a more definite direction towards realism in opera on the part of the American composer, and a tendency to use familiar subjects for operatic texts. An historical subject depicting the fight for women's suf-

frage in the United States is the basis for *The Mother of Us All* by Virgil Thomson. In *The Cradle Will Rock* by Marc Blitzstein, we have a realistic opera dealing with labor and social conditions. Douglas Moore's *Giants of the Earth* relates the rigors of pioneering on the prairies in the mid-west.

The list is large and cannot be completely covered in a brief article, but here are a few instances of significant, realistic American opera.

To add to the repertoire of the one-act operas, must be included several that were presented on television via NBC-TV Opera *Amahl and the Night Visitors*, the story of a crippled shepherd boy, which has become an American Christmas classic; Leonard Bernstein's *Trouble in Tahiti*, a study of life in an American suburb; William Schuman's *The Mighty Casey*, a classic story in baseball history, and, most recently, *The Trial at Rouen*, by Norman dello Joio, based on the trial of Joan of Arc.

The American composer is currently showing greater interest and response in creating new opera, and while to some small extent he is being aided by means of grants and commissions, he is much more encouraged by the possibility of production through the emergence of new groups, elsewhere enumerated, so that his work may come to life. There is new hope and promise that the American composer will attain great heights in this all-encompassing art, and be a beacon of light in the firmament of artistic progress.

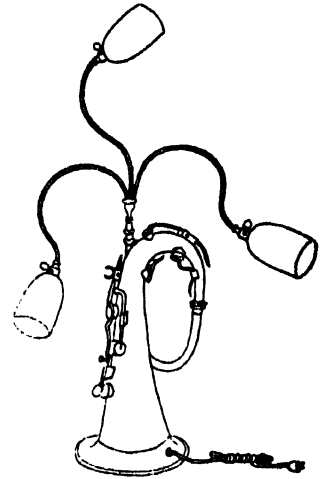


Lament

Reprinted by permission. ©1956 The New Yorker Magazine, Inc.

A couple of weeks ago, we told you about a local doctor-composer who, at the request of Prince Rainier's father, had turned out a national song for Monaco. Now we'd like to tell you about a local banker-composer who has accomplished the far more difficult task of, in effect, setting the income tax to music. His name is Avery Claflin, he lives in a duplex penthouse on Pierrepont Street, in Brooklyn, and until his retirement two years ago, at the age of fifty-six, he was president of the French American Banking Corporation. It was in the first year of his retirement that Mr. Claflin, a lifelong student of music and an almost lifelong payer of income taxes, became inspired to transform the official Internal Revenue Service instruction booklet into an *a cappella* madrigal for five voices, called "Lament for April 15." The composition, which begins "Who must file. Every citizen of the United States—whether an adult or minor . . ." and ends "After hearing these instructions, you should be able to prepare your own return unless you have complicated problems," lasts six minutes. It had its première at Tanglewood last summer, where it was received with enthusiasm and has since been performed in about a dozen cities, including Boston, Buffalo, and New York. It has recently been recorded by Composers Recordings, was broadcast at least three times on April 15th, and may be on its way to becoming a national institution, like the income tax.

We arranged to call on Mr. Claflin the other day, and a fine figure of a reformed banker we found him—spruce, soft-spoken, gray-haired, with rimless glasses, and wearing a faded maroon sweater and blue corduroy trousers. As we talked, he stretched himself in thoroughly unbanker-like fashion on a window seat overlooking the harbor. "I was working on a suite for string orchestra when I had to stop and see about my income tax, and the words of the booklet started buzzing around in my head," Mr. Claflin said. "The fact is they've a very pleasant rhythm. Someone in Washington told me that the government hired a literary expert a while back to edit the instructions. Maybe that accounts for it. I started composing when I was fourteen, and wouldn't you know that this would be the first piece of mine to get any real attention?" Mr. Claflin looked rueful, so *we* looked rueful; he then went on to say that he had begun his musical career with an opera based on "The Count of Monte Cristo." That didn't work out, but three other operas, two symphonies, and various chamber works did.



Mr. Claflin was born in New Hampshire and raised in Massachusetts. His first contact with music came at seven, when his family bought a piano with a player attachment. Young Avery learned to play all of Liszt's "Hungarian Rhapsodies" by measuring the distance between the perforations on the piano rolls and then locating the equivalent chords on the keyboard. When he was twelve, he was taken to see a music teacher in Boston, who asked him if he could improvise. "My head was bursting with musical ideas, but I didn't know what 'improvise' meant, so I said 'no,'" Mr. Claflin said, looking still more rueful. He studied music seriously at Harvard, which he left in 1917, to serve as an ambulance driver in the war. After the war, he seesawed back and forth between Harvard and France, and wound up off the seesaw and in French American Banking. "I think my banking career has helped me as a musician and vice versa," Mr. Claflin said, brightening. "A banker's orderliness helps in composing, and my composer's imagination may have given me a bit of a jump on other bankers."

When not in Europe or at his summer home, near Albany, Mr. Claflin composes two hours every morning, seven days a week, by his window overlooking the harbor. "I seem to be in pretty good creative fettle just now," he said. "I'm finishing up a four-movement thing for orchestra. Three of the movements are called 'Bull Market,' 'Hurricane Carol,' and 'Portrait of Ike.' The fourth hasn't any name, because I didn't have anything particular in mind when I wrote it. Last week, I made an appearance at the Record Hunter shop on Fifth Avenue to autograph copies of the 'Lament' album. I'd already made such a clown of myself with that piece that I thought I might as well go straight on down the line. After all, what use is a composer who hasn't an audience? And, besides, I've a whole shelfful of things that I've been saving up for years to throw at them."



Concert Hall

W. T. AMES

A Peck of Gold and Stopping By Woods On a Snowy Evening (Songs—words by Robert Frost—Bennington Composers' Conference, Bennington, Vermont, August 21. (Earl Rogers, tenor; W. T. Ames, piano)

Three Preludes—Composers Group of New York City, April 28. (Mary Bamberg, piano)

Four Songs (Robert Frost): *A Minor Bird*; *Bereft*; *Stopping By Woods On a Snowy Evening*; *A Peck of Gold*—Composers Group of New York City, May 15—(Marjorie Hamill, soprano; Alice Wightman, piano).

JOSEPH AVSHALOMOV

Tom O'Bedlam—Berkshire Music Center, Tanglewood, Lenox, Mass., July 16 (Lorna Cooke DeVaron, conductor; Mickey Hooten, oboe; Walter Tokarczyk, percussion).

FREDERIC BALAZS

Excerpts from "*An American Symphony After Walt Whitman*"; *Song and Triumphal Music*—Tucson Symphony Orchestra, Tucson, Arizona, April 17. (Joanne Manuel, 'cello solo; Frederic Balazs, conductor)

ESTHER WILLIAMSON BALLOU

Sonata for Piano—Bennington Composers' Conference, Bennington, Vermont, August 12 (Lionel Nowak, piano).

Sonata for Two Pianos—Louisiana State University School of Music, Baton Rouge, La., April 8, 1956.

Piano Trio (first performance)—Phillips Gallery, Washington, D. C., March 20 (James Barber, violin; John Engberg, 'cello; Esther Williamson Ballou, piano).

"This is a work that ought to be taken up by any piano trio in search of something new that will at once make its way with audiences. There is an unusual factor in this composer who has a fine gift for writing well and at the same time in a way that attracts musicians and amateurs."

JACK BEESON

Hello Out There (opera)—St. Louis Opera Guild, St. Louis, Missouri, April 17—(Music Educators' National Conference; Dorothy Ziegler, musical director).

Peabody Opera Company, Shriver Hall, Baltimore, Maryland, May 4 and 5—(Leroy Evans, conductor; Felix Brentano, stage director).

ARTHUR BERGER

Two-Part Invention #1 and Bagatelle #1—Town Hall, New York City, Dec. 2, 1955—(Herman Godes, pianist).

Three One-Part Inventions—Theater of the United States Embassy, Paris, France, January 30 plus thirty performances in various German cities on Mr. Rosen's concert tour. (Charles Rosen, pianist).

Partita for piano—Jordan Hall, Boston, Mass., Oct. 25, 1955 (Joe Spiegelman, piano).

Episode 1933—University of Bahia, Brazil, July 22, 1955; Teatro Colon, Buenos Aires, September 10, 1955; San Francisco, Argentina, September 14, 1955.

HERMAN BERLINSKI

Sinfonia, World of My Father—Temple Emanuel, New York, N. Y., January 29 (for organ).

Variations On A Theme By W. A. Mozart—3 Choir Festival, Temple Emanuel, New York, N. Y., April 30.

Le Cho Dodi—Temple Emanuel, New York, N. Y., June 29—(Choir of Temple Emanuel).

The Bush Burneth—Temple Emanuel, New York, N. Y., June 29 (Choir of Temple Emanuel).

GORDON W. BINKERD

Pastorale for Organ—First Methodist Church, Champaign, Illinois, April 22—(Mrs. LeRoy Hamp, organ).

Idem—Temple Emanu-El, Dallas, Texas.

HENRY BRANT

Imaginary Ballet—Bennington Composers' Conference, Bennington, Vermont, August 18 (Lois Schaefer, piccolo; George Finckel, 'cello; Henry Brant, piano).

On the Nature of Things (After Lucretius) for Antiphonal Orchestra—Bennington Composers' Conference, Bennington, Vermont, August 18—(conducted by Henry Brant).

Rural Antiphonies for Chamber Orchestra—Bennington Composers' Conference, Bennington, Vermont—August 24 (conducted by Henry Brant).

The Grand Universal Circus—Music in the Making, McMillin Academic Theater, New York, New York, May 19—text by Patricia Brant—first performance—(The Collegiate Chorale; Ralph Hunter, conductor).

Encephalograms 2—Juilliard American Music Festival, New York City, February 17—(Henry Brant, conductor).

Requiem In Summer—Contemporary Woodwind Quintet, New York, New York, April 2—first performance in New York.

AVERY CLAFLIN

Finale, Scene I From the Opera "La Grande Breteche"—Composers Group of New York City, April 10—(Theresa Masciarelli, soprano; Stephen Harbachick, baritone; James T. Pittman, piano).

Lament for April 15—Cooper Union, New York City, March 2 (The David Randolph Singers).

Lament for April 15—New England Conservatory of Music, Boston, Massachusetts, April 18—(The Alumni Chorus of New England Conservatory of Music; Lorna Cooke de Varon, conductor).

HENRY LELAND CLARKE

Three Clerihews, Lullaby for A Reluctant Sleeper—University of New Mexico, Albuquerque, N.M., October 5 (Donald McRae, baritone; Walter Keller, piano).

Gloria In the Five Official Languages of the United Nations—United Nations 10th Anniversary Concert, Royce Hall,

University of California, Los Angeles, October 15—(The Roger Wagner Chorale and members of the Los Angeles Philharmonic Orchestra, Roger Wagner, conductor).

First Unitarian Church, Los Angeles, October 23 and April 1 (First Unitarian Church Choir, Arthur Atkins, conductor; Waldemar Hille, organ).

Winter Is A Cold Thing (first performance)—First Unitarian Church, Los Angeles, December 11 (Arthur Atkins, baritone; Waldemar Hille, organ).

XXth. Century (first performance) — Schoenberg Hall, U.C.L.A., April 23 (Anne Shaw Price, soprano; Waldo Winger, baritone; Lorraine Eckardt, piano).

String Quartet No. 2—(first performance) — Schoenberg Hall, U.C.L.A., May 1.

Emily Dickinson Canons—(Barbara Patton, soprano; Paul Marks, viola) Schoenberg Hall, U.C.L.A., May 1.

Rondeau Redouble—Schoenberg Hall, U.C.L.A., May 1 — (Barbara Patton, soprano; Richard Lessing, clarinet; Edward Bigenho, bassoon).

Saraband—Schoenberg Hall, U.C.L.A., May 1 — (Peter Christ, oboe; Natalie Limonick, piano; choreography by Sandi Conant; danced by Sandi Conant, Sonya Czerniski, Judy Rubin).

The Loafer and the Loaf, chamber opera—Schoenberg Hall, U.C.L.A., May 1 (first performance).

RAMIRO CORTES

Second Piano Sonata—(first performance) University of So. California, Los Angeles, Calif., April 11—(Dale Reubart, piano).

The Falcon—(first performance) University of So. California, Los Angeles, Calif., April 11—(Virginia Bitar, soprano; Ramiro Cortes, piano).

Three Lyric Pieces for Violoncello and Piano—(first performance)—University of So. California, Los Angeles, Calif., April 11—(Celia Koch, 'cello; Ramiro Cortes, piano) and May 7.

Canons and Interludes for Piano Solo—(first performance) University of So. California, Los Angeles, Calif., April 11—(Pearl Kaufman, piano); and Salt Lake City, Utah, 5th Annual Symposium, April 27 (Ramiro Cortes, piano).

Canto I ("Night Music") for Sixteen—(first performance)—University of So. California, Los Angeles, Calif., April 11—(conducted by the composer).

Xochitl for orchestra—Redlands, California, April 21 and Hollywood, April 22, Orchestral Symposium of American Music (combined orchestras of Redlands University and the Vine Street Music Workshop, Wayne R. Bohrnstedt, conductor). Salt Lake City, Utah, 5th Annual Symposium, April 29—(University of Utah Orchestra conducted by the composer).

La Guitarra—Los Angeles, California, Concert of American Music, Mu Phi Epsilon Sorority, May 8—(Carol Aldrich, contralto; Sylvia Edelglass, piano) and Univ. of So. California, Los Angeles, California, June 1—(Ruth Baggott, contralto; Ramiro Cortes, piano).

Suite for piano—Concert of American Music, Mu Phi Epsilon Sorority, Los Angeles, California, May 8—(Dorothy Lyman, piano).

Variations for Chamber Orchestra—University of Southern California Festival of Contemporary Music, Los Angeles, California, July 1—(Los Angeles Chamber Symphony conducted by Walter Ducloux).

Three Lyric Pieces—Young Artists Concert, Aspen, Colorado, July 6—(Celia Koch, 'cello; Tana Bawden, piano).

"Schoenberg and Cortes may be poles apart in approach and even distant in style and tonality, and naturally years apart in the matter of maturity and learning. But, they are together in their identity of communicative sensitivity, they are neighbors in dramatic selectivity and emphasis, they both have the integrity of being unmistakably the work of the composers whose names



are on the scores."

(C. Sharpless Hickman, *B'nai B'rith Messenger*, May 25)

HENRY COWELL

Ballad for Strings—13th American Music Festival, National Gallery of Art, Washington, D. C., May 13 (National Gallery Orchestra conducted by Richard Bales).

"... *If He Please*"—Carnegie Hall, New York City, February 29 (Oratorio Society of New York; conductor, William Strickland).

"Mr. Cowell's "If He Please" is impressive, spicily scored for orchestra and resounding in its choral sonorities."

(Jay Harrison, *N. Y. Herald Tribune*, March 1, 1956)

"Mr. Cowell's new work takes its title from the poem to which the music is set — a section of "The Preface" by Edward Taylor. It is a remarkable poem, anticipating Blake's "Tiger, Tiger," and Cowell has decided to use an appropriate musical setting, one that suggests the 18th century. He starts with a Handelian flourish and follows with harmonies with an archaic flavor (though a flavor definitely dictated by contemporary taste buds). The writing illustrates Mr. Cowell's strong workmanship and his ability to set the English language without wrenching its natural accents."

(H. C. S., *N. Y. Times*, March 1, 1956)

Hymn and Fuguing Tune No. 10—Columbia University Dept. of Music's "Music in the Making," McMillin Academic Theater, New York, N. Y., May 19 (David Broekman, Musical Director; Howard Shanet, conductor).

Three Ostinati With Chorales—Illinois State Normal University, Normal, Illinois, April 26—(Doris Hardine, clarinet; Wilma Schell, piano).

Toccanta—Schenectady Museum, Schenectady, New York, May 22—(Sally Sear Mack, soprano and chamber ensemble).

"Toccanta is a tremendously exciting piece, one that makes its point with decisive and beguiling effect."

(Everett Finch, *Schenectady Gazette*, May 23, 1956)

Spring Comes Singing—Juilliard Festival of American Music, New York City, February 20—(Sarah Jane Fleming, soprano; Ruth Mense, piano).

RICHARD DONOVAN

Four Songs of Nature for women's voices and piano—Saint Cecilia Club, Museum of Modern Art, New York City, March 4 (Hugh Ross, conductor).

Antiphon and Chorale for organ (first performance)—Uni-

versity of Redlands, Redlands, California, March 11 (Violet Severy, organist).

Paignon for organ—University of Redlands, Redlands, California, March 20—(Carl Anderson, organist).

Quartet for Woodwinds—Yale School of Music, New Haven, Conn., April 19.

VIVIAN FINE

The Race of Life—music by Vivian Fine; choreography by Doris Humphrey—Juilliard Concert Hall, New York City, April 13, 14, and 15 (The Juilliard Dance Theater).

A Guide to the Life Expectancy of a Rose—(first performance)—B. de Rothschild Foundation, 316 East 63rd Street, New York, New York, May 15—(Soloists: Bethany Beardslee, Margaret Tobias, Marianne Weltman, William McGrath, Earl Rogers; Narrator, Peter Brandon; Jacques Monod, Conductor).

IRWIN FISCHER

Introduction and Triple Fugue—Cliff Dwellers Club, Orchestra Hall, Chicago, Illinois, May 11—(Irwin Fischer, piano).

Songs: Newcomer; The Sea Bird; The Horseman—Cliff Dwellers Club, Orchestra Hall, Chicago, Illinois, May 11—(Marion Fischer, soprano; Irwin Fischer, piano).

Idyll for Violin—Cliff Dwellers Club, Orchestra Hall, Chicago, Illinois, May 11—(Perry Crafton, violin; Josephine Crafton, piano).

Ariadne Abandoned and Sketches From Childhood—Cliff Dwellers Club, Orchestra Hall, Chicago, Illinois, May 11—(Irwin Fischer, piano).

JOHAN FRANCO

Four Parsifal Chime Variations for Carillon—Rockefeller Chapel, Chicago, Ill., April 1 (James R. Lawson, carillonneur).

Resurrection Chorale for Organ (From Suite II)—Washington, D. C., April 1, (William Watkins, organist).

Suite Agreste for Harp—Matinee Club, Norfolk, Virginia, April 11 (Joan Ennis, harpist).

The Prince and the Prophecy—a play for children by Eloise Franco. Margaret Hall School, Versailles, Ky., May 19; Rose Mossell, musical director; Elisabeth Freeland, dramatic director.

Prelude From Partita III for Carillon

Toccata VI for Carillon

Fantasy On "We Gather Together"

Prelude and Toccata From Partita I for Carillon

Prelude In B Flat for Carillon

Luray, Virginia, May 31 (Charles T. Chapman, carillonneur)

Two Prayers (from Suite of Prayers) for Organ—Washington, D. C., June 3; (William Watkins, organist).

As the Prophets Foretold, Cantata for mixed chorus, soloists, brass instruments and carillon (here perf. with organ) to a text by Eloise Franco—New York Avenue Presbyterian Church, Washington, D. C., June 3. Clara O'Dette, soprano solo; Frank Hirschel, tenor solo; Earle Thompson, bass solo; William Watkins, organist; Stephen H. Prussing, Director.

"The part for carillon was recast for organ in this performance with no apparent loss in effect. The closing statements of the work, with brass fanfare working against sustained choral tones, were brilliant tonal excursions."

(John Haskins, *Washington Post & Times Herald*, June 4)

"Mr. Franco's idiom, at least demonstrated in this work, is on the conservative side with just enough dissonance added to give it a slightly pungent flavor. His gifts seem to be on the lyrical rather than on the dramatic side, with the broad, quiet passages in general being more effective than the brash noisy ones."

(Irving Lowens, *Washington Evening Standard*, June 4)

Fantasy for 'Cello & Orchestra—University of Alabama Composers' Forum—(Margaret Christy, 'cello; Boland Johnson, conductor).

Dark Clouds Lie Low Along the East from the Cantata *As the Prophets Foretold*—New York Ave. Presbyterian Church, Washington, D. C., March 11—(Stephen H. Prussing, director).

Prayer for Healing from Partita III—Virginia Beach Music Club, Virginia Beach, Virginia, March 23—(Johan Franco, piano).

Theme & Variations for piano — (Charlotte Marshall, piano).

Foot Note; Husheen, Little Ones; Green Rushes; The Lord's Prayer; When I Was Born—Contemporary Arts Society, Museum of Arts and Sciences, Norfolk, Virginia, March 28—(Theresa Minnocci, soprano; Johan Franco, piano).

Toccata IV—Michigan State University, July 1—(Wendell Westcott, carillonneur).

When I Was Single & Cindy—Michigan State University, July 3—(Wendell Westcott, carillonneur).

Prelude and Toccata—Luray, Virginia (Charles T. Chapman, carillonneur) and Mich. State Univ.—(Wendell Westcott, carillonneur)—July 8.

Luray Chime and Partita I—Univ. of Kansas, Lawrence, Kansas, July 7—(Ronald Barnes, carillonneur).

Prelude In B Flat—Luray, Virginia, July 22—(Charles T. Chapman, carillonneur).

Toccata V—Cathedral of Rouen, France, July 22—(Maurice Lenfant, carillonneur).

4 Variations On Parsifal Chime—Mich. State Univ., July 26—(Wendell Westcott, carillonneur).

2nd Parsifal Variation and Fantasia on We Gather Together—Luray, Virginia, July 26—(Charles T. Chapman, carillonneur).

5th String Quartet—American Composers Festival, Mars Hill College, North Carolina, August 3—(Univ. of N. C. String Quartet).

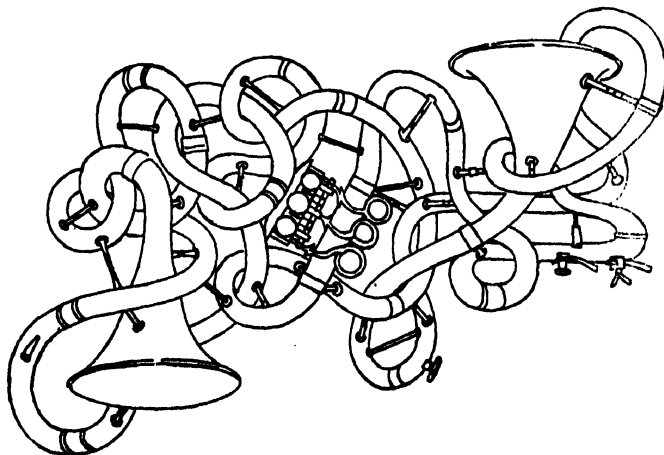
Two Temple Dances—American Composers Festival, Mars College, N. C., August 4—(Johan Franco, piano).

Sunrise At Sea; Three Piano Sketches; Initiation; Partita III for piano; and Fanfare & Toccata from inc. music of *Prince and the Prophecy*—Margaret Hall School, Versailles, Kentucky, April 28—(Johan Franco, piano).

Fanfare from music of *Prince and the Prophecy*—Vanderbilt University, May 16—(James H. Parnell, Director).

MIRIAM GIDEON

Hound of Heaven; Millay Sonnets; Javanese Fantasy—Composers Forum, Columbia University, New York, New York, January 15



Lyric Piece for Strings—Town Hall, New York, New York—February 12 (Saidenberg Little Symphony).

Millay Sonnets—University of Chicago Musical Society, Chicago, Illinois, August 17.

ROGER GOEB

Concertant IV—Music in the Making, McMillin Academic Theater, New York, New York, May 19—(David Brockman, Musical Director; Howard Shanet, conductor).

Symphony No. 4—World Premiere—Syria Mosque, Pittsburgh, Pa., February 24—(Pittsburgh Symphony; William Steinberg, conductor).

"Among all the newer music from Americans, on first hearing I find it (Goeb) more original than a host of other scores from our native composers. Goeb deals here in no harmonic novelties. His employment of drums has a barbaric magic, his brief glimpses of a melodic line of a kind of refined impishness, a primitive freshness, which altogether reveals an imagination of considerable daring and yet easy comprehensibility."

ELIZABETH GYRING

Adagio and Rondo from Concerto for Oboe and Strings (Piano Version)—Composers Group of New York City, March 19—(Lois Wann, oboe; Elizabeth Gyiring, piano).

FREDERIC HART

The Water Glass—Juilliard Festival of American Music, New York City, February 20—(Sarah Jane Fleming, soprano; Ruth Menze, piano).

ETHEL GLENN HIER

Asolo Bells—Deer Park Ave., School, North Babylon, L. I., May 22, Babylon Symphony Orch., conducted by Christos Vrionides.

WELLS HIVELY

Junipero Serra, opera—(premiere)—Palma de Mallorca, March 28—(Sinfonica de Mallorca, directed by Ekitay Ahn with the Capella Clasica of father Juan Maria Thomas under the patronage of the United States Embassy in Madrid).

Piano Sonata; Paysages Mexicains; Trois Chansons de Antonio Machado; Romance de La Lune (Garcia Lorca); and *Six Preludes*—Ecole Normale de Musique, Paris, France, March 7, 1956—(Wells Hively, piano; Sofia Noel, soprano).

La Florida; Paisajes Mexicanos; Cuarto Canciones (Antonio Machado)—El Salon Liceo del Circulo de la Amistad, Cordova, Spain, March 14—(Wells Hively, piano; Sofia Noel, soprano).

Sand-Dunes; The Old Port; The Abandoned Hacienda; and The Sea—Kent State University, July 16, 1955.

Florentine Song; Philippe le Bel; Prelude to Conversation; and Grace—Graham-Eckes School, Palm Beach, Florida, February 4, 1951—(Robert Dean, baritone; Wells Hively, piano).

WILLIAM BARNES HOSKINS

Berceuse for Violin and Piano—Chamber Music Forum, Southeastern Composers League, George Peabody College for Teachers, January 24—(Claude O'Donnell, violin; J. D. Taylor, piano).

"The Hoskins starts with a triadic tonal melody appropriate to the title. It is alternately 'sweet' and dramatic. Listening to it I am reminded of Ives, not by virtue of musical sound but by virtue of the musical aesthetic."

(Philip Slaters, in *SCL Newsletter*)

Gigue for Piano—Concert of Jacksonville Composers, sponsored by the Friday Musicales—(William Hoskins, piano).

The Lost Lands: First Movement, "Into My Heart and Air" (Houseman)—University of Alabama Forum, Southeastern Composers League, April 1956—(Arlene Hanke,

mezzo-soprano; University of Alabama String Orchestra conducted by Guy Fraser Harrison).

String Quartet—Mars Hill College, Mars Hill, North Carolina, August 4—(University of North Carolina String Quartet).

ALAN HOVHANESS

Mysterious Mountain, Opus 132—Cincinnati Symphony Orchestra, Cincinnati, Ohio, April 6-7 (Thor Johnson, musical director), also April 21-23.

Easter Cantata—Little Symphony Society, Berkeley Little Theater, Berkeley, California, March 9 (Gregory Millar, Conductor), Little Symphony Orchestra, Veterans Auditorium Civics Center, San Francisco, California (Gregory Millar, Conductor, Hartnell College Chorus, Dorothy Renzi, soprano), March 14; Detroit, Michigan, March; Salinas, California (Vahé Asslamian, Conductor), Falmouth Playhouse, Coonamessett, Cape Cod, Massachusetts, September 8 (Daniel Pinkham, Conductor, The Cambridge Festival Orchestra, The Cape Chorus, Barbara Wallace, soprano). *Prelude and Quadruple Fugue*—Radio Symphony Orchestra, West Berlin, Germany (Moritz Von-Bonhard, Conductor), May 24; Hollywood Bowl, California, August 28 (Leopold Stokowski, Conductor).

Tower Music—University of Miami, Florida, May 17 (Ligh Burns, Conductor).

Talin, Concerto for Viola and Strings—San Francisco State College, San Francisco, California, April 22 (Conducted by the composer, Terence Molnar, viola soloist).

The Stars—Town Hall, New York City, January 15 (Cosmopolitan Chorale).

Concerto No. 3, for Trombone and Strings—Cooper Union, New York City, February 24 (Davis Shuman, Trombone soloist).

Mihr, for 2 Pianos—Fisk Memorial Chapel, Nashville, Tennessee, April 12 (Jacqueline Johnson and Samuel Randlett, pianists).

Three Motets: Praise Ye the Lord, Why Hast Thou Cast Us Off. Keep Not Thou Silent—Temple Choir, Temple Israel, Boston, Mass., April 20 (Herbert Fromm, Director).

Four Motets: the three listed above plus Unto Thee, Oh God—Hartnell College Choir, Salinas, California, May 31 (Vahé Asslamian, Conductor).

Alleluia and Fugue—(first performance) Eastman Rochester Orchestra, Kilbourne Hall, Rochester, New York, July 26 (Frederick Fennell, Conductor).

Armenian Rhapsody No. 1—Beirut, Lebanon, July 31 (Leon Barzin, Conductor) also *Kohar, for Flute, English Horn or Bassoon, Timpani and Strings*.

Tzaikerk—Stern Grove, California, August 4 (Frederick Millar, Conductor).

Symphony No. 3, Opus 148—Symphony of the Air, Carnegie Hall, New York City, October 14 (Leopold Stokowski, Conductor) first performance.

CHARLES IVES

Sonata No. 1—Bennington Composers' Conference, Bennington, Vermont, August 12—(Max Pollikoff, violin; Lionel Nowak, piano).

Symphony No. 2—13th American Musical Festival, National Gallery of Art, Washington, D. C., May 27—(National Gallery Orchestra, Richard Bales, conductor).

67th Psalm and Search Me, O Lord (response)—Sage Chapel, Cornell University, Ithaca, New York, April 1956—(College Choir; John Kirkpatrick, conductor).

67th Psalm—Eastman Rochester Festival, Rochester, New York, May 3.

Three Songs: Berceuse; Maple Leaves; and The Greatest Man—Schenectady Museum, Schenectady, New York, May 22—(Sally Sears Mack, soprano).



LOCKREM JOHNSON

Songs On Leaving Winter, Opus 25 from Song of Songs, Psalm XXIII—(first performance)—Carnegie Recital Hall, Twilight Concert, New York, New York, March 10 (Eudice Charney, mezzo-soprano; Louise Stone, 'cello; Lockrem Johnson, piano).

Vacation Waltzes, Opus 41—Caspar, Wyoming, January 26 (Carl Post, piano).

Two Songs To a Child, Opus 27—Seattle, Washington, February 15 and February 25—(Doreen Kenkman, soprano; Vesta Richards, piano).

Vacation Waltzes, Opus 41—University of Utah, Salt Lake City, Utah, January 21—(Carl Post, piano).

A Letter To Emily, Opus 37—chamber opera—Ohio State University, Columbus, Ohio—March 3

Ricercare, Opus 36—Phoenix, Arizona, March 6—(Henri Arcand, piano).

Bible Reading and Prayer (bass aria from "A Letter to Emily")—Boston, Massachusetts, February 29—(Edmund Winston, Bass). *Letters To The World*—(Soprano aria from "A Letter to Emily")—Boston, Massachusetts, May 16—(Jean Bowers, soprano).

ULYSSES KAY

Quintet for Piano and Strings—Illinois State Normal University, Normal, Illinois, April 28—(ISNU Festival Quintet). *Brief Elegy* for oboe and strings—Hartt Musical Foundation, Hartford, Connecticut, November 21.

A New Song—(premier)—On Spring Tour by the Collegiate Choir of Illinois Wesleyan University—(Lloyd A. Pfautsch, conductor) also at Ill. Wes. Univ., Bloomington, Ill., May 9.

First String Quartet—Community Church, New York City, April 29—(Cumbo String Quartet).

Short Suite for Concert Band—(premiere)—Illinois Wesleyan Wind Ensemble, Illinois Wesleyan University, Bloomington, Ill., May 9—(Kenneth D. Simmons, conductor).

Quartet for Brass—Illinois Wesleyan University, Bloomington, Illinois—May 10.

Three Fugitive Songs (premiere)—Illinois Wesleyan University, Bloomington, Illinois, May 10—(Ann Rothschild, soprano; Barbara Cobb, piano).

Grace To You, and Peace (premiere)—Central Moravian Church, Bethlehem, Pa., May 20 — (Central Moravian Church Choir; Robert Hall Elmore, conductor).

Serenade for Orchestra (first New York performance) — NAACC Concert, Carnegie Hall, New York, February 18—(Alfredo Antonini, conductor).

HARRISON KERR

Dedication (A Canon) and Nightmare of a Lame Toy Soldier (March-Burlesque)—National Gallery of Art, Washington, D. C., April 15—(Thomas H. Kerr, Jr., pianist).

ELLIS B. KOHS

Songs from "Three Flowers"—U.S.C., Los Angeles, Cali-

fornia, April 23 (Nastin Farrokh, soprano).

Toccata for Harpichord—U.S.C., Los Angeles, California, February 27 (John Hamilton, Harpichord).

Capriccio for Organ—Los Angeles, California — April 8 (Ronald Huntington, organ).

Chorale Variations on Hebrew Hymns for organ—Wilshire Christian Church, Los Angeles, California, April 22—(Irene Robertson, organ).

Variations In the Form of A Suite (1956)—Faculty Recital, USC, Los Angeles, California, May 11—(Lili Lampl, Recorder).

Chamber Concerto for Viola and String Nonet—Settlement Music School of Philadelphia, Philadelphia, Pa., May 7—(Samuel Lifschey, viola) (nonet under the direction of Arthur Cohn).

"Outstanding was a Chamber Concerto for Viola and String Nonet by Ellis B. Kohs. This is in every way an arresting work, original and stamped with an obvious sincerity. The opening movement has rhythmic excitement, and the second movement contains a middle section with a moving solo for the viola with pizzicato background."

(*M. deSchauensee, Phila. Evening Bulletin, May 8*)

"Challenging in its technical difficulty, the work has some dissonance but is predominantly melodic. Its structure is firmest in the first movement; the scherzo has a bit of humor and passages of warm beauty. The unusual finale is a slow movement that dies away."

(*Singer, Philadelphia Inquirer, May 8*)

Performance of December 3, 1955 — U.S. Marine Band Chamber Ensemble, William Preucil, viola; John Goaling, conductor.

"Mr. Kohs' has a decided gift for powerful, individual lyricism and an impetuous and fiery imagination. Except for some busy work in the first movement, the concerto appears to be as good a work for the viola as any known to this reviewer."

(*Lowen, Washington Evening Star*)

Chorale Variations on Hebrew Hymns for organ—Temple Emanuel, New York, New York, January 29—(Herman Berlinski, organ).

Night Watch—Faculty Chamber Music Concert, Univ. of Illinois, February 19—(Charles DeLaney, flute; Thomas Holden, horn; Paul Price, timpani).

Macbeth—incidental music—University of Southern California, Los Angeles, California, May 8-12.

BEATRICE LAUFER

Excerpts From the Opera "Ile," based on the play of the same name by Eugene O'Neill—(first performance)—Composers Group of New York City, May 15—(Katherine Bunn, soprano; Gordon Myers, baritone; Otto Guth, piano).

NORMAND LOCKWOOD

Psalm 134—Eastman School Festival, Eastman School of Music, Rochester, New York, May 3—(The Cantata Singers; David Fetler, conductor).

Three Songs: Evening; The Moon; The Springtime—The Cleveland Friends of Music, Severance Chamber Hall, Cleveland, Ohio, April 29—(Marie Simmelink Kraft, soprano).

"The Lockwood songs have more subtlety than their simplicity indicates on first hearing. They are gems of poetic lyricism, appealing in sentiment and vocally adroit. All were done with intimate charm, expert work projection and awareness of individuality."

(*Herbert Elwell, Cleveland Plain-Dealer, April 30, 1956*)
Concerto for Organ & Brasses — University of Colorado (Marilyn Mason, organ); Fourth Annual Symposium, Texas Technological College, (Helen Taylor, organ); and Dartmouth College, (David R. Fuller, organ).

I Know Starlight — New Haven Symphony "Pops", New Haven, Conn.—(Helen Boatwright, soprano).

Dirge For Two Veterans—Capital University Chapel Choir (on tour).

Drop, Drop Slow Tears and Spring Song—Town Hall, New York City—(Margaret Tobias, soprano).

L'Homme Arme for trumpet and piano—Institute of Contemporary American Music, Julius Hartt Musical Foundation, Hartford, Connecticut.

Carol Fantasy—Trinity Methodist Chancel Choir, Denver, Colorado (Roger Dexter Fee, conductor).

The Closing Doxology for chorus and band—Wayne University Concert Band, American School Band Directors' National Convention (Graham T. Overgard and Malcolm Johns conducting).

ANTONIO LORA

Concertino for Chamber Orchestra—Cooper Union, New York City, March 18 (conducted by David Broekman).

Sonata for Violin and Piano—Composers Group of New York City, April 10—(Helen Berlin, violin; Antonio Lora, piano).

OTTO LUENING

Theater Piece II (first performance)—Music by Otto Luening; choreography by Doris Humphrey—Juilliard Concert Hall, New York City, April 6, 7, and 8 (Jose Limon and Dance Company).

Alleluia—Illinois State Normal University, Normal, Illinois, April 27, (University Choir; Emma R. Knudson, director).

TEO MACERO

Ricercar for String Orchestra—Bennington Composers' Conference, Bennington, Vermont, August 25 (Conference String Orchestra conducted by Alan Carter).

ROBERT McBRIDE

Workout (ballet)—Phoenix Theater, Ballet Theatre Workshop, New York, New York—(Robert Joffrey, choreography)—May 8, 1956.

Jam Session—Vocational School of Music, Tegucigalpa, D. C., Honduras, June 1956.

CHARLES MILLS

The True Beauty—Cooper Union, New York City, March 2 (The David Randolph Singers).

The True Beauty—First Presbyterian Church, Mills College Commencement, New York, New York, July 8—(The David Randolph Singers).

WALTER MOURANT

Three Songs: The Buds; The Rose On Wind; Little Things—Composers Group of New York City, April 28—(Maria Ferrer, soprano; Antonio Lora, piano)—words for the songs by James Stephens.

N. LINDSAY NORDEN

Music for Children—Composers Group of New York City, April 28 (Mary Bamberg, piano).

SOLOMON PIMSLEUR

Suite of Transformations, Opus 10 for piano solo (Tema (from Beethoven's Hammerklavier Sonata, Op. 106) and Variant)—Mason and Hamlin Concert Hall, New York City, April 23—(Solomon Pimsleur, piano).

Impetuous Sonata for Violin and Piano, Op. 15—Mason and Hamlin Concert Hall, New York City, April 23—(Harry Neidell, violin; Solomon Pimsleur, piano).

DANIEL PINKHAM

Madrigal and Folk Song Elegy—Cooper Union, New York City, March 2 (The David Randolph Singers).

The Beggar's Opera, music adapted by Daniel Pinkham—Cambridge Drama Festival, Sanders Theatre, Cambridge, Massachusetts, Week of July 23, 30 and August 6, 1956—(starring Shirley Jones).

Morning Song from 'Suite for Organ'—Dartmouth College Chapel, Hanover, New Hampshire, February 16—(David R. Fuller, organ).

On the Deposition of Our Saviour Jesus Christ—First Baptist Church, Malden, Mass., March 11 and 25—(first performance—March 11)—(Edward Low, conductor).

Unity Church, North Easton, Mass., March 25—(Daniel Pinkham, conductor).

St. Paul's Church, Brockton, Mass., March 30—(Arnold Johnstad, conductor).

Revelations for Organ (Pastorale, Litany and Toccata)—Emmanuel Church, Boston, Massachusetts, April 8, 1956—(Jean Fleming, organ).

PAUL A. PISK

Variations On An Old Trumpet Hymn Tune for Brass Choir—Louisiana State University School of Music, Baton Rouge, La., April 8 (conductor—P. Abel).

Capriccio for Organ, Opus 86—University of Redlands, Redlands, Calif., March 11—(Charles Shaffer, organist).

Capriccio for Organ—University of Texas, Austin, Texas, March 16 (John Boc, Organist).

Choral Prelude—Our Heavenly Father for organ—University of Redlands, Redlands, California, March 20—(Gerald vanDeventer, organist).

Rondo Scherzoso for Piano—University of Redlands, Redlands, California; April 3—(Prof. Herbert Horn, piano).

Suite for Oboe, Clarinet and Piano, Opus 85—Southwestern Symposium of Contemporary Music, Austin, Texas; April 12—(Joseph Blankenship, oboe; John McGrosso, clarinet).

Little Woodwind Music (woodwind quartet)—Southwestern Symposium of Contemporary Music, Austin, Texas; April 12.

Bucolic Suite for String Orchestra—University of Houston, Houston, Texas; April 24 (conducted by Richard Ferrin).

"Paul Pisk's 'Bucolic Suite,' for chamber orchestra, is a work of sumptuous sound and interesting content, though its spirit is more sophisticated than folksy most of the time. The hearing of it, however, was a thoroughly gratifying experience. All in all, an evening of real interest and value."

(Hubert Roussel, *Houston Chronicle*, April 25, 1956)

Three Songs: The Gift; The Child; Of Faith—Opus 81—Philadelphia Composers' Forum, Philadelphia, Pa., April 28—(Meda Sprengling, soloist).

EDA RAPOPORT

Two Pieces for Solo Flute—Composers Group of New York City, February 25—(Milton Wittgenstein, flute).

Nocturne & Tarantella for Violin & Piano—Composers Group of New York City, April 28—(Yvette Rudin, violin; Esther Ostroff, piano).

Quartet No. 3—Twilight Concert, Carnegie Chamber Music Hall, New York, New York, April 28.

Nigun (dedicated to Stanley Drucker)—Brooklyn Museum Concert, Brooklyn, New York, June 3—(Stanley Drucker, clarinet; Esther Ostroff, piano).

WALLINGFORD RIEGGER

From Some Far Shore: Who Shall Revoke—Louisiana State School of Music, Baton Rouge, La., April 8, 1956 (Choral Ensemble; Loren Davidson, director; James Hudson, piano).

Dichotomy—Cooper Union, New York City, March 18 (conducted by David Broekman).

Music for Orchestra—Severance Hall, Cleveland, Ohio, March . (Cleveland Symphony conducted by George Szell).

"Riegger is an advanced and highly independent musical thinker, who speaks his piece with terse, uncompromising language that says exactly what it means and stops at the right place, when it has no more to say.

There is no false emotionalism in Riegger, no academic pad-

ding, no pompus and untested certitudes that drive blindly toward vague conclusions."

(*Herbert Elwell, The Cleveland Plain Dealer, April, 1956*)

New and Old—Carnegie Recital Hall, New York City, March 12 (Jack Chaikin, piano).

"Wallingford Riegger's 'New and Old' is a delightful set of six brief essays with titles such as 'The Twelve Tones,' 'Polytonality,' and 'Tone Clusters.'"

(*A. H., N. Y. Herald Tribune, March 13, 1956*)

New and Old—Eastman School Festival, Eastman School of Music, Rochester, New York, May 9—(David Burge, piano).

Sonatina—Illinois State Normal University, Normal, Illinois, April 25—(Sandra Lewis, violin; Don Arnold, piano).

Duo for Flute and Clarinet—Chilean Institute of Culture, Santiago, Chile, May 26 and September 29—(Esteban Eitler, flute; Rodrigo Martinez, clarinet).

The Dying of the Light—Juilliard Festival of American Music, New York City, February 20—(Sarah Jane Fleming, soprano; Ruth Mense, piano).

PAUL SCHWARTZ

Variations On An Ohio Folk Tune, Opus 25a—Villa Maria College, Erie, Pa., April 20—(Kathryn and Paul Schwartz, duo-pianists).

Little Suite for Strings and Piano, Opus 16—Kansas State Teachers College, Pittsburgh, Kansas, April 23—(Beta Delta Chapter of Phi Mu Alpha-Sinfonia; Markwood Holmes, director).

TOM SCOTT

Trajectories—Cooper Union, New York City, March 18 (conducted by David Brockman).

"Mr. Scott's *Trajectories* is a brief opus with a firm substructure (close, tense-knit harmonics) which anchors declamatory passages in a buoyant series of shifting tonal planes. There are glissando punctuations for vibraphone, and these melifluous comments act as an illumination that reveals the deftness of the supporting web of polyphony."

(*Howard Rackliffe, the village VOICE, March 21*)

RUSSELL SMITH

Three Palatine Songs—Town Hall, New York City; March 2, 1956 (Valarie Lamoree and the Knickerbocker Chamber Players).

"Mr. Smith's Palatine Songs, set to Greek texts and sung in that language, are, in their instrumental significance, delicately colored and plaintive. The composer, in his scoring for clarinet, cello, French horn, vibraphone and struck cymbal, has contrived successfully to create a padded cushion of sonority."

(*J. S. H., N. Y. Herald Tribune, March 3, 1956*)

LEON STEIN

Three Hassidic Dances—Illinois State Normal Univ., Bloomington, Illinois, April 29, 1956—(ISNU Orchestra; Irwin Spector, conductor).

Trio for Three Trumpets—Normandy House, Chicago, Illinois, April 18.

Adagio and Dance for Trio (vi, 'c., and Pf)—Normandy House, Chicago, Ill., April 18—(Ferber Trio).

A Toy Windmill and Parade—DePaul University School of Music, Chicago, Illinois, May 19—(Robert Stein, piano).

HALSEY STEVENS

Sonata for Viola and Piano—Eastman School of Music, Rochester, N. Y., May 29—(Robert Oppelt, viola; John Raimo, piano).

Five Portuguese Folksongs for Piano (premiere—Concert of Pro-Arte, Lisbon, Portugal, April 6—(Fernando Laires, pianist).

Ballad of Wm. Sycamore—Los Angeles, California, March 21—(USC Chorus, conducted by Carl Druba)—also March 9, 12, 13, and 15.

Sonata No. 3—13th American Music Festival, National

Gallery of Art, Washington, D.C., May 27—(Margaret Tolson, piano).

Like As the Culver On the Bared Bough—Cooper Union, New York City, March 2—(The David Randolph Singers).

Sonata for horn and piano—Indiana University, Bloomington, Ind., March 26—(Glen Morgan, horn; Mary Lou Trotter, piano).

Improvisation On 'Divinum Mystrium' for organ—Los Angeles, California, August 5—(Rayner Brown, organ) (performed twice).

Sonatina Piacevole (1956)—University of Southern California, School of Music, Los Angeles, California — (Lili Lampl, recorder; John Hamilton, harpsichord)—May 11 and July 11.

Suite for Clarinet and Piano—University of Southern California, School of Music, Los Angeles, California, May 16 —(William O. Smith, clarinet; Pearl Kaufman, piano).

Quintet — University of Illinois, Urban-Champaign, Illinois, May 24.

Partita—Los Angeles, California, July 11—(John Hamilton, harpsichord).

Forty-Eight Hours; When Icicles Hang By the Wall—aboard the S.S. New York, en route New York—Southampton, June 22—(Ann Kendall, soprano; Raymond Kendall, piano).

Five Portuguese Folksongs—aboard the S.S. New York, en route New York—Southampton, June 22—(Burton Karson, piano).

GERALD STRANG

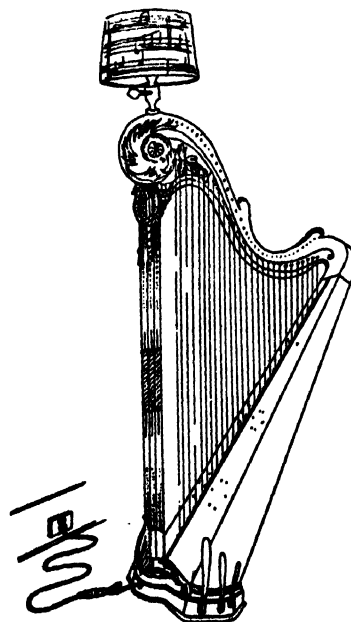
Concerto for 'Cello—Louisiana State University School of Music, Baton Rouge, La., April 8, 1956 (Jimmy Stroud, 'cello; Barbara Thiel, flute; Lyn Crosby, oboe; Joan Houck, clarinet; Dorothy Rahme, bassoon, Jean Cady, piano).

LESTER TRIMBLE

Quartet No. 2 ("Pastorale")—Bennington Composers' Conference Concert; New York, New York, March 28.

"... example of strong, confident writing . . . contains individual writing and amusing instrumental byplay. One could point out some Stravinsky-derived rhythms, but apart from those, the composer has pretty much achieved his own speech. The last movement, with its perpetuum mobile characteristics, was especially effective."

(*H. C. S., New York Times, March 29, 1956*)



"... discloses a quite melodic gift. The materials and their exploitation... reveal the composer's inventive and constructive skill. And no less so... at least to this reviewer... a sly, eye-winking sense of humor. . . ."

(R. B., *New York Herald Tribune*, March 29, 1956)

Duo for Viola and Piano—Music in Our Times, YMWHA, New York, New York, March 18—(Melvin Berger, viola; Hubert Doris, piano).

"The composer has inventiveness and dexterity, there is a strong sense of structure, and a melodic charm which makes the work a valuable addition to the sparse viola repertoire."

(Henry W. Levinger, *Musical Courier*, April 1956)

"A thoughtful composition consisting of a somber Prelude and a robust Allegro, it alights no musical element. Interesting melodic, harmonic and rhythmic ingredients have been mixed well according to an original recipe."

(A. H., *N. Y. Herald Tribune*, March 19, 1956)

String Quartet No. 1—New York University School of Education, Marion Bauer Memorial Concert, New York, New York, May 12—(Kohon String Quartet).

"... showed a command of the instrumental medium and considerable emotional resource... Mr. Trimble's quartet, blending lyric and dissonant elements, gave an impression of inventiveness along with occasional bows to contemporary conventions; it avoided static points. Among its most persuasive features were the lighter, fanciful episodes in the first movement and the combination of solo and ensemble lines in the second; the finale had noteworthy, if slightly relentless energy."

(F. D. P., *N. Y. Herald Tribune*, May 12, 1956)

ROBERT WARD

Pantaloon (oprea), based on Andrejev's "He Who Gets Slapped"—Columbia University Opera Workshop, Juilliard Concert Hall, New York, New York, May 17, 18, & 19—(Libretto by Bernard Stambler; Staged by Felix Brentano; Music directed by Rudolph Thomas).

"*Pantaloon*, which had its premiere last night, is a real opera. Robert Ward, the composer, and Bernard Stambler, the librettist, have turned out a piece that makes effective use of the possibilities of the lyric theatre. The work is dramatic and lyrical; it holds the attention and engages one's sympathies."

(Howard Taubman, *N. Y. Times*, May 18, 1956)

Fantasia for Brass Choir and Tympani—Juilliard American

Music Festival, New York City, February 17—(Frederick Prausnitz, conductor).

BEN WEBER

Serenade for Strings, Opus 46—Berkshire Festival, Lenox, Massachusetts, July 9—(Boston Symphony Orchestra) — (Ingolf Dahl, conductor).

"... an eloquent slow movement beginning fugue-like in the dark range of the solo double bass and swelling until the entire quintet was engaged in a turbulent, expressive choir. A march-like finale was the effective close."

VALLY WEIGL

Four A Cappella Choruses (first performance)—Composers Group of New York City, April 10—(Chamber Chorus directed by Joseph Liebling).

Old Time Burlesque—Composers Group of New York City, New York, New York, February 25—(Vally Gara, 'cello; Vally Weigl, piano).

Three Songs—Composers Group of New York City, New York, New York, February 25—(Ethel Erdos, mezzo-soprano; James Hosmer, flute; Vally Gara, 'cello; Vally Weigl, piano).

Seven Poems for Mezzo, with flute or clar. obligato, 'cello, and piano—Riverside Museum, 103rd Street and Riverside Drive, New York, New York, April 18.

HUGO WEISGALL

Two Madrigals—Juilliard Festival of American Music, New York City, February 17—(Lynn Clarke, soprano; Robert Starer, piano).

ARTHUR WILLMAN

A Ballade of the Night for string quartet and medium voice—Cleveland Institute of Music, Cleveland, Ohio, April 29—(Cleveland Institute Quartet; Marie Simmelink Kraft, soprano).

Alchemy and Tone Poem—University of Wyoming, Laramie, Wyoming, April 15—(Jeanne Hamer, soprano; Hugh Jones, piano).

JOSEPH WOOD

Quintet for Piano and Strings—NAACC Town Hall Concert, New York City, March 17 (New York premiere)—(Kohon String Quartet with Isabelle Byman, piano).

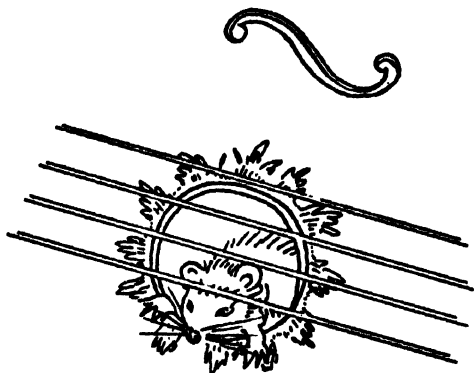
Jokes, Portraits and Collages

by JAMES RINGO

MANY contemporary composers glory in the "abstract" characteristics of their art: music explains nothing, expresses nothing beyond the subjective individual responses, however emotional, brought about by the formal ordering of the notes themselves. An entire school of thought has grown up around this attitude which, carrying it to its logical conclusion, states that other claims for the art result in impurity; a certain pollution or watering-down of the basic product. With some the proposition has been carried so far that even words sung with music are suspect, since words invoke concrete images and emotions. Music is music alone, its own domain, and should not pretend to illuminate any part of the physical world or undertake the responsibilities of other arts or the sciences.

This is the theory; however music, dance and singing began as a homogeneous social function—and the split into separate art-forms did not come about till much later.

This is a recent point of view, a reaction against the overloaded programmatic works of the 19th and early 20th centuries. Had propounders of this theory presented it to Bach or Mozart, two of the prime deities of most abstractionists, their zeal would have met with complete incomprehension, as Bach wrote program music (the Passions, and cantatas, sacred and secular) and Mozart, operas, Masonic funeral music, incidental music for plays, and songs. In the same way, the theory of utilitarian music would have confused hopelessly the 17th and 18th century musician, since he composed music for any oc-



casation that arose, and usually joined in the playing of it as well.

Nowadays, mathematics seem pure enough for some of our abstractionists, and many contemporary composers have employed theorems and note-balancings the delicate juggling of which reflects profound interest in mathematical procedures and methods. As an example, here is a formal explanation by Lou Harrison of some of John Cage's earlier prepared-piano music:

"Basically his formal idea is simple—so simple it is hard to grasp. It involves only the prismatic use of temporal shapes. As an example, let us imagine a composer starting with a spontaneous idea that he finds is ten measures long. Now in ten measures it is hard not to find smaller subdivisions. Let us suppose that the material suggests a division into four-three-and-three measures. Now we take the square of the idea—ten times ten—which will then be the full length of the piece. Every phrase will now bear the little divisions of four-three-three and so too will the whole work, for the first section will be four times ten, the second will be three times ten, and the last three times ten. In this way every phrase and all the sections bear a basic design that is heard both in the large and in the small. As an organizing device of music of a non-total nature, the method is superb. It makes possible a delicacy of structural balance and freedom of poetic thought quite impossible if one tries to employ older structural ideas in the use of new, especially percussive material."

Since this commentary was written Cage seems to have abandoned the field of mathematics and embraced that of philosophy (some have hinted though at vaudeville, with recent Cage performances which demand of the instrumentalists such literally stunning stage business as blowing bird-whistles in pans of water, turning radios on and off); and his organizational principles have veered from square roots toward the chance combinations arrived at according to the dictates of the *Eastern Book of Changes*.

But none of this is really very new. Music and musicians

for centuries have done just what they saw fit to do. They have gone as far afield as they wished and taken what they wanted where they found it.

The joke is a universal social institution. It is conversational in tone and usually intimate and relaxed in manner (although in its professional large-crowd aspects—with paid comedians, graduation-day and after-dinner speakers, say—rapidfire glibness and a certain definite uneasiness may exist). The joke at its best and most expressive is a small-crowd affair, since it presupposes—and this is important—mutual understanding both as to content and manner of expression. Nothing falls quite so flat or causes such discomfort as the joke that is misunderstood, or worse still, not understood at all; or as the one against which serious offense is taken. That is the reason most large-crowd jokes are seldom worth repeating: they are made so bland, so many amusing areas of ridicule are closed to the public joker for fear of offending any of his hearers, that his stories are seldom very funny.

For some reason, joking in music is held in considerable disrepute. Members of a notoriously fun-loving crowd in private life, many professional musicians who are not above the ribald tale when the social situation presents itself gasp at the courtly audaciousness of musical joking. As with the conversational joke, perhaps the musical joke is at its best in a small crowd, among tested and congenial friends. Chabrier's quadrille on themes from *Tristan* may not please the Perfect Wagnerite but for others not so devoted to the Bayreuth dogma it can be amusing and gratifying. Parody is a favorite type of joking with many composers, and may be construed as the musical equivalent of punning. Anyone who has heard Hindemith's arrangement for string quartet of *The Flying Dutchman* Overture can attest to its effectiveness. At one time parodies of Italian opera of the period of Bellini, Donizetti and Rossini were popular; but as these works have risen once more in musicians' estimations such parodies have become less frequent. The Broadway theater, as usual a quarter of a century behind the current musical scene, has produced two in Frank Loesser's musical play, *The Most Happy Fella*, however. Parodies run riot in the music of Poulenc and Satie: parodies of the music-hall, the circus- and street-band jostle one another congenially in these works. Charles Ives' music is filled with aural gags: two bands playing different tunes, marching in from opposite directions, meet at a public square; barn dances, with wrong notes and overenthusiastic dance-fiddlers who continue playing spiritedly after their fellow musicians have stopped; or parodies of jazz bands heard from a distance (as in *Central Park in the Dark*). Ives once wrote a chamber-music movement titled "TSIAJ"—decoded: "This Scherzo Is A Joke"—but the composer later admitted it was not a very good one.

Capers of this sort are probably as old as music itself: Mozart's *A Musical Joke* is known to many concertgoers who cannot fully appreciate the piece's best punch-lines; and the verbal juxtapositions that result from the contrapuntal manipulation of the several voices in old English catches and glees, while defying the conventions of a polite publication, leave no doubt concerning the composer's intentions.

Some jokes in music are between composer and performer alone and are not for the auditor. Satie's famous word interjections in his tiny piano trilogies aroused the French composer's considerable wrath when once recited during a performance of the music; and this writer has it from an orchestral performer that the players' parts to a composition of Rudolph Ganz about snakes, or snake-charmers, were printed on gently undulating staves.

From the pictorial arts composers have appropriated the right to pen portraits, and with brilliant results. The French clavecinists had decided success in this medium in earlier centuries, and the trend has continued unabated into the present. The 19th century provided the Rubenstein *Kammenoi Ostrow* and the Elgar *Enigma Variations*, both sets portraits of friends, as well as Schumann's *Carnaval*. The most indefatigable portraitist of today is Virgil Thomson, whose gallery of likenesses is impressive. Henry Brant has done a photographic album of the Marx Brothers, *Hommage aux frères Marx*, scored for tin-whistle or piccolo solo, flute, oboe, viola, cello, harp, piano; and Avery Claflin has an orchestral *Portrait of Ike*. Richard Strauss' *Domestic Symphony* goes these works one better and is a group sitting cranked in motion as an outsize animated cartoon; whereas Copland's *A Lincoln Portrait* gives us a likeness cut from Valentine's Day cardboard, trimmed in paper lace and prinked out with blue and red forget-me-nots — the whole, seen in retrospect through the opaque accumulation of historical interpretation and hero-worship.

P. Glanville-Hicks has written the following parody, later to be set to music:

A Portrait of Carol Truax in the Baroque style of the late Gertrude Stein

Trains, rains, and the meeting of trains,
planes and recalcitrant composers—composing
considerably: And if Truax is true, and Ax
is axiomatic, then truax is a Carol not at
Christmas, unbelievably seated and seated not-
withstanding in summertime.

Arranged is changed and rearranged changes
triumph Truaxiomatically amid myths and mountains
and virtuosi surrounding and surrounded carolling
praises for Carols without Christmas nevertheless.

Invading other fields, Strauss' *Ein Heldenleben* is the prototype of composer-as-autobiographer; and for examples of the philosopher in music one seldom has to search past the first handful of late 19th century composers one comes across. There are brightly-colored trav-

elegs: Ibert's *Escales* and Charpentier's *Impressions of Italy*; and examples of musical journalism: Frederick Shepherd Converse's *Flüwer Ten Million* and August Bungert's symphony, *Zeppelins erste grosse Fahrt*. There is art on art: music written about paintings or literature: art of one medium interpreting that of another: Mousorgsky's *Pictures at an Exhibition* (Victor Hartmann's paintings); Toch's *Spitzweg Serenade*, a delicate tribute to the work of the 19th century artist, Karl Spitzweg; Chadwick's *Tam O' Shanter*, after Burns; and Reger's and Rachmaninov's musical delineations of Boecklin.

The *collage*, a by-product of the 20th century School of Paris painters using matter previously foreign to the graphic arts (string, newspaper clippings, etc.) glued to the canvas and worked into the basic design, the textural layout of the picture, has its parallel in music.

Avery Claflin's madrigal, *Lament for April 15*, has for its text a piece of prose construction never designed for such purposes: the instructions for preparing the US income tax return. Mary Ellen Thomsen has written, "As he read the instruction form, he [Claflin] began to feel that the words arranged themselves into rhythmic patterns. It seemed that the anonymous author had 'a nice, melodic feeling for words, a certain cadence and sweep.' So he took six excerpts from the form and wrote a five and one-half minute madrigal for a five-part chorus.

"Beginning, 'Who must file,' the composition continues: 'Every citizen of the United States—whether an adult or minor — who had six hundred dollars — parenthesis—twelve hundred dollars if over sixty-five years of age—close parenthesis. . . . Most of your tax is withheld from your wages every pay day or paid on Declarations of Estimated tax every quarter—see page fourteen . . .' Later in the composition all voices begin softly to list the taxpayer's possible exemptions — brother, sister, mother, father, grandmother, grandfather, grandson, granddaughter, step-brother, step-sister, step-mother, step-father—and rise to a crescendo to repeat several times, 'You can deduct your mother-in-law.' They go on to cite father-in-law, brother-in-law, sister-in-law, son-in-law, and daughter-in-law, then interrupt themselves with a rousing 'But in the case of children who are residents of the Republic of the Philippines, or were legally adopted by servicemen before July five, nineteen forty-six, consult your Internal Revenue Office.'

"The piece concludes, 'After hearing these instructions, you should be able to prepare your own return—unless you have complicated problems.'"¹

P. Glanville-Hicks' work, *Thomsonianana*, five excerpts from the daily press, uses snippets from musical criticism by Virgil Thomson on Stravinsky, Ansermet, Schoenberg,

¹"Sing a Song of Taxes," from the *Harvard Alumni Bulletin*, February 4, 1956. Quoted with permission.

Erik Satie and Clifford Curzon. Obviously pleased with this *collage* technique Glanville-Hicks has written also a song set, *Letters from Morocco*, using sections from correspondence to her by the American composer-novelist, Paul Bowles. Such a fragment as the one printed below revives faith in the art of letter-writing today:

"Man is hated in the Sahara; one feels it in the sky, in the stones, in the air. It might as well be written in the stars: 'God hates Man! Pinky is a rat!' But of course that can be exciting. Where life is prohibited it becomes a delectable forbidden fruit. Each instant is begrudged one by an implacable tyrant."

Paul Bowles has, himself, used personal correspondence as the basis for vocal composition: there is a song with letter-text by Gertrude Stein.

Henry Brant's *Madrigal en Casserole* employs a recipe for lobster and mushroom casserole; and Ellis B. Kohs' *The Automatic Pistol*, for male voices, takes its inspiration from an army instructions manual.

To date, nuclear fission has not caught the attention of many composers, although there are alarming signs, and a beginning has been made. Whatever else the results in this field of investigation, they won't cause boredom—nor will they be received with equanimity.

Information Department

RAMIRO CORTÉS, among the most recently-elected composers to ACA, has made quite a name for himself as a multiple prize-winner. Before sailing for Italy on a Fulbright Fellowship Mr. Cortés left us a list of his principal awards, and so impressive a list is it we are printing it in full:

1.) John Day Jackson Prize at Yale School of Music for Introduction and Fugue, for string orchestra, June 1953; 2.) National Federation of Music Clubs Young Composers Award for String Quartet, September 1953; 3.) Harvey Gaul Prize for Piano Quintet, May 1954; 4.) Eurydice Chorus Award of Philadelphia Art Alliance for *Missa Brevis*, May 1954; 5.) 6th prize in 1953 BMI Student Composers Radio Awards for *Flamengueries*, Divertimento for woodwind trio, May 1954; 6.) the Hausserman Award from National Federation of Music Clubs, September 1954; 7.) the 10th annual George Gershwin Memorial Award for *Sinfonia Sacra*, 1954; 8.) Steinway Centennial Award for Piano Sonata (1954), April 1955; 9.) Fine Arts Composition Prize of Kansas Wesleyan University for Two Songs for chorus, May 1955; 10.) 1st prize in 1954 BMI Student Composers Radio Awards for Canto I (*Night-Music*), May 1955; 11.) Huntington Hartford Foundation Fellowship, June-September 1955; 12.) Los Angeles Philharmonic Symphony Prize of Women's Committee for the Los Angeles Philharmonic for *Yerma*, Symphonic Portrait of a Woman, for orchestra, October 1955; 13.) 1st place in Redlands University American Music Symposium for *Xochitl*, for orchestra, April 1956; 14.) Huntington Hartford Foundation Fellowship, May-August 1956; 15.) Fulbright Fellowship Award to Italy, 1956-'57; 16.) 1st prize in Young Composers Contest of National Federation of Music Clubs for *Three Lyric Pieces*, for 'cello and piano, August 1956; and 17.) Sigma Alpha Iota American Music Award for *The Falcon*, for soprano and piano, August 1956.

The Institute of Contemporary American Music, Isadore Freed, Chairman, of the Julius Hartt Musical Foundation, presented its Midwestern Composers' Festival at Hartford, Conn., on November 18 and 19 this year. The ACA composers and their works represented were Leon Stein (*Prelude for three trumpets*), Robert Delaney (*Prelude and Fugue for brass and tympani*), John Becker (*Soundpiece No. 4, Second String Quartet*), and Gordon Binkerd (*Somewhere I have never traveled*, a song with words by E. E. Cummings.)

* * *

Reports from the West Coast continues to come in about the excellent impression made by John Verrall's *Portrait of St. Christopher*, performed October 22 and 23 (in Seattle) and October 24 (in Tacoma) by the Seattle Symphony Orchestra, under Milton Katims.

According to Louis Guzzo, *Seattle Times*, Oct. 23: "The primary attraction of the evening was the world premiere of *Portrait of St. Christopher* by John Verrall. This reviewer is convinced that it is one of Verrall's most important works and that it ranks exceedingly high in the contemporary music of America."

* * *

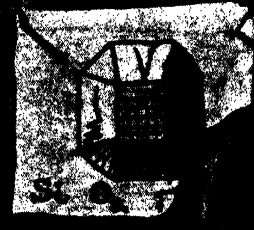
The Inter-American Music Festival of New Orleans, which was announced for April of next year, has been postponed until April of 1958, due to conflicting dates with the Latin American Music Festival of Caracas and the Pablo Casals Festival of San Juan, Puerto Rico, and in order to give the composers more time to write their commissioned works. Those who received commissions are: Roberto Caamaño (Argentina), Camargo Guarnieri (Brazil), Violet Archer (Canada), José Ardévol (Cuba), Juan Orrego Salas (Chile), Paul Creston (United States), Luis Sandi (Mexico) and Héctor Tosar-Errecart (Uruguay).

A.C.A. BULLETIN

WINTER 1957



TOM SCOTT



AMERICAN COMPOSERS ALLIANCE

When We Speak of Musical Giants...

we may speak the names of Mozart, Beethoven, Verdi, Wagner . . . or we may speak of composers of our own time. Many of them are to be found in the list of distinguished composers, much of whose music is licensed for performance by BMI.



RICHARD ARNELL
GEORGES AURIC
JACOB AVSHALOMOV
ERNST BACON
FREDERIC BALAZS
ESTHER WILLIAMSON BALLOU
GEORGE BARATI
SAMUEL L. M. BARLOW
BELA BARTOK
MARION BAUER
JACK BEESON
NICOLAI BEREZOWSKY
ALBAN BERG
ARTHUR BERGER
THEODOR BERGER
GORDON W. BINKERD
BORIS BLACHER
HENRY BRANT
ELLIOTT CARTER
ALFREDO CASELLA
NORMAN CAZDEN
CHOU WEN-CHUNG
AVERY CLAFLIN
RAMIRO CORTES
HENRY COWELL
LUIGI DALLAPICCOLA
JOHANN NEPOMUK DAVID
ERNST VON DOHNANYI
RICHARD DONOVAN
WERNER ECK
GOTTFRIED VON EINEM
GEORGES ENESCO
HEIMO ERBSE
MANUEL DE FALLA
WOLFGANG FORTNER
JOHAN FRANCO
JEAN FRANCAIX
PETER RACINE FRICKER
EDWIN GERSCHEFSKI
MIRIAM GIDEON
GIORGIO F. GHEDINI
P. GLANVILLE-HICKS
ROGER GOEB
CAMARGO GUARNIERI
ERNESTO HALFFTER
ROY HARRIS

LOU HARRISON
KARL AMADEUS HARTMAN
HERBERT HAUFRECHT
BERNHARD HEIDEN
EVERETT HELM
HANS WERNER HENZE
PAUL HINDEMITH
WELLS HIVELY
ALAN HOVHANESS
CHARLES IVES
LEOS JANACEK
LOCKREM JOHNSON
ERICH ITOR KAHN
ULYSSES KAY
HARRISON KERR
GISELHER KLEBE
ELLIS B. KOHS
ERICH W. KORNGOLD
DAVID KRAEHNBUHL
ERNST KRENEK
ROLF LIEBERMANN
NORMAND LOCKWOOD
OTTO LUENING
TEO MACERO
GUSTAV MAHLER
FRANCESCO G. MALIPIERO
JUAN MANEN
IGOR MARKEVITCH
FRANK MARTIN
BOHUSLAV MARTINU
JOSEPH MARX
ROBERT MCBRIDE
COLIN MCPHEE
JAN MEYEROWITZ
DARIUS MILHAUD
CHARLES MILLS
RICHARD MOHAUPT
WALTER MOURANT
JOAQUIN NIN
CARL ORFF
MARIO PERAGALLO
GOFFREDO PETRASSI
HANS PFITZNER
FREDERICK PIKET
DANIEL PINKHAM
WALTER PISTON

MARCEL POOT
QUINCY PORTER
FRANCIS POULENC
KAROL RATHAUS
MAURICE RAVEL
MAX RAGER
OTTORINO RESPIGHI
EMIL VON REZNICEK
WALLINGFORD RIEGGER
VITTORIO RIETI
JOAQUIN RODRIGO
MIKLOS ROZSA
DANE RUDHYAR
PEDRO SANJUAN
ERIK SATIE
ARNOLD SCHOENBERG
WILLIAM SCHUMAN
TOM SCOTT
MATYAS SEIBER
ROGER SESSIONS
JEAN SIBELIUS
LENONE SINIGAGLIA
NIKOS SKALKOTTAS
HALSEY STEVENS
KARLHEINZ STOCKHAUSEN
RICHARD STRAUSS
IGOR STRAVINSKY
CARLOS SURINACH
KAROL SZYMANOWSKI
ALEXANDRE TANSMAN
ALEXANDER TCHEREPNIN
MICHAEL TIPPETT
ERNST TOCH
JOAQUIN TURINA
VLADIMIR USSACHEVSKY
JOHN VERRALL
HEITOR VILLA-LOBOS
ROBERT WARD
BEN WEBER
ANTON WEBERN
KURT WEILL
JAROMIR WEINBERGER
HUGO WEISCALL
ADOLPH WEISS
EGON WELLESZ
ALEC WILDER

BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N. Y.

Wholly Owned Subsidiary

ASSOCIATED MUSIC PUBLISHERS, INC. • 1 West 47th Street, New York 36, N. Y.

VOLUME VI
NUMBER 2
1957

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
<i>George Antheil</i> ON TOM SCOTT	3
SOME NOTES ON TOM SCOTT'S MUSIC <i>James Ringo</i>	4
CATALOGUE OF COMPOSITIONS: TOM SCOTT	9
DOES CONTEMPORARY MUSIC REALLY PROFIT FROM PERFORMANCES BY COMMUNITY ORCHESTRAS?..... <i>Lukas Foss</i>	13
A PROSPECTUS FOR MUSICIANS <i>Lou Harrison</i>	14
DISCOVERING THE ORCHESTRA CONDUCTOR <i>Wallingford Riegger</i>	15
CONTEMPORARY MUSIC IN LOUISIANA <i>Parks Grant and Ewing Poteet</i>	16
A NEW ORATORIO AND AN OLD OPERA	19
FIRST PERFORMANCES	20
INFORMATION DEPARTMENT	24
COVER DESIGN AND ILLUSTRATIONS <i>John Firkins</i>	



American Composers Alliance

2121 Broadway, New York 23, N. Y.

Officers:

ROBERT WARD, *President*
RICHARD DONOVAN, *Vice-President*
HUGO WEISGALL, *Second Vice-President*
ULYSSES KAY, *Secretary*
AVERY CLAFLIN, *Treasurer*
ROGER GOEB, *Assistant Secretary*
LOCKREM JOHNSON, *Assistant Treasurer*
OLIVER DANIEL, *Consultant*
CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON
HENRY BRANT
ELLIOTT CARTER
VIVIAN FINE
MIRIAM GIDEON
ANTONIO LORA
OTTO LUENING
ROBERT MCBRIDE
WALLINGFORD RIEGGER

Editorial Committee:

HENRY BRANT
NORMAN CAZDEN
MIRIAM GIDEON
FREDERIC HART
BEATRICE LAUFER
WALLINGFORD RIEGGER
LESTER TRIMBLE

Bulletin Editor: JAMES RINGO

Associate Editor: CAROL TRUAX

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Edward Ballantine
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow
*Marion Bauer
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Carl Buchman
Thomas Canning
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Hugo Davise
Richard Donovan
Eric Dressel
Robert Erickson
Vivian Fine
Irwin Fischer
Johan Franco
Florence Galajikian
Edwin Gerschefski
Miriam Gideon
P. Glanville-Hicks
Roger Goeb
Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyiring
Lou Harrison
Frederic Hart
Herbert Haufrecht
Irwin Heilner
George Henry
Ethel Glenn Hier
Wells Hively
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenní
Lockrem Johnson
*Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Koehler
Ellis B. Kohs
Victor Landau
Beatrice Laufer
John Lessard
H. Merrills Lewis
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Teo Macero
Robert McBride
Colin McPhee
Charles Mills
Walter Mourant
Otto Mueller
Robert Nagel
Dika Newlin

Willson Osborne
Hall Overton
Lee Pattison
George Perle
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Eda Rapoport
Lewis Raymond
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Elna Sherman
T. Stanley Skinner
Russell Smith
David Stackhouse
Leon Stein
Halsey Stevens
Gerald Strang
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
George Wehner
*Karl Weigl
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Arthur Willman
Joseph Wood
Yehudi Wyner

Affiliated Members: Roy Harris, Mary Howe, Walter Piston, William Schuman

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives,
Mrs. Erich Itor Kahn, Mrs. Karl Weigl

*Deceased



George Antheil on TOM SCOTT

"Some years ago, in my autobiography 'Bad Boy of Music,' I wrote about Tom Scott as follows: 'I had a pupil last summer, Tom Scott. Tom is a very talented young American composer, about six feet tall, and very very serious. He walked up Laurel Canyon because he figured I knew what I was doing . . . we worked a lot . . . and very recently I received a score 'Symphony Number One' by Tom Scott. It is a good first symphony, full of vigorous life, honest, compelling, youthful music.'

"Now, twelve years later, I can look back and think that I was in no way mistaken about Tom; his growth since then has been enormous; his music has taken on tremendous stature. It is so pleasant to be able to think I had some slight part in its very beginnings. For, last night, I heard part of his new opera. I was electrified. For, instead of the usual incompetent opera writing one gets from the usual American composer's attempt at this subtle art, I heard a thoroughly sophisticated grasp of the great medium of opera-writing, lyric, melodic, compelling, dramatic, and always new. Tom Scott has a powerful talent in the stage-dramatic field, something I had never quite realized before. My attention did not wander for a single moment. Also (but not as a major talking point, for I do not approve of consciously attempting an American style) the work is singularly American; Tom is so American, Kentuckian, that he seldom writes a bar of music without its unconscious inflection from his truly solid American background—he was once a folk singer I believe. But this is no dreary repetition of those endless folk-opera contraptions that one heard so much of, lately. It is American with unconscious ease. It could not have been written in Europe. I am enormously impressed by it, truly.

"Opera composition is something special. It needs a special, lyric talent, and an approach that is diametrically opposed to symphonic music per se. The special thing is what I heard last night."

Some Notes On Tom Scott's Music

by JAMES RINGO

IT is possible to speak of some composers' work without recourse to biographical reference. There are composers who pick up their stylistic orientation from certain of their contemporaries, or trends that are in the air at the time; and any discussion of their music is more nearly related to those trends than to considerations of their personal life.

This is not the case with the work of Tom Scott. At every point in his career there are anticipations of what is to come, the seeds of which are buried in some personal experience of his past; at every point his musical thinking spirals back, doubles back on itself, to actual happenings of his earlier days and performs in different ways things he had felt and heard before.

Born Thomas Jefferson Scott on May 28, 1912, at Campbellsburg, Kentucky, he grew up on his father's farm and showed an early interest in music. His mother, who played the piano, recalled to all who would listen that music began for him before he could walk. As a boy he learned to play guitar, harmonica and banjo from Negro workers on the farm; and from them, too, he learned a great many of the work songs and ballads he was later to incorporate into his programs as folksinger.

When he was around 12 his actual musical training began with violin lessons from his uncle, Leon Caplinger. At 14 he sneaked into a high school dance: his first contact with jazz, an experience that left him sleepless for a week. As a consequence Scott worked all summer, bought a clarinet and saxophone, organized a band and played at school dances. A later excitement was his first musical comedy and an orchestra that had double reeds.

He received his first real musical direction in the small town of La Grange, Kentucky. There he met Booky Taylor, who lived as a blackberry farmer, and for whom Scott worked: a serious man with profound knowledge of the literary heritage of the past and a better acquaintance of music than most of his neighbors. Taylor took an interest in Scott, who stayed at La Grange after the blackberry season. Booky guided Tom's reading, his education, taught him all the folksongs he knew and first interested him in serious music. As Taylor was friendly

with Louisville society Scott met these people, who gave him tickets to symphony concerts. By the time he was 17 or 18 Scott began to hear serious music regularly: he was intrigued with the sound of the standard symphony orchestra. About this time he decided to become a composer himself. He started piano lessons with Booky's sister, Lucy Taylor.

When he graduated from high school Tom migrated to Lexington with his family and began systematized musical study at the University of Kentucky. The music department at the university was not very good at that time: it was far more interested in turning out public school music teachers than in nourishing creative seeds. In 1932 Scott experienced the inevitable setback which sooner or later faces all young composers: he wrote *Song with Dance*, an instinctively wrought, 8-minute orchestral work, and a pretty good one, only to find that no one cared whether he had written it or not. Still more, he found opposition from local savants at his having had the presumption to write anything at all.

Hitch-hiking from Lexington to Louisville Scott continued piano study with Dwight Anderson, who gave him free lessons.

In the middle '30's Tom Scott moved to New York. During this period he met Harrison Kerr. Scott, feeling technically insecure as a composer, began a strenuous re-examination and study of theory which lasted three or four years.

He became interested in singing and also studied voice, which led him, in 1938, to a job with Fred Waring's Glee Club. In time, sensing its conflict with musical composition, singing began to dissatisfy him and, having made several folksong arrangements for Waring which were well received, he left the glee club and was hired as one of its staff arrangers. The arrangements he made for the Waring Orchestra and Glee Club were in reality original compositions: beginning with fragments of folk material Scott, free to experiment within the limits of Waring's audience toleration, worked them into pieces that preserved the flavor of the source, yet displayed something of the composer's personality. For Scott this was the most useful schooling he was to have as a composer. He was

able by actual performance to test the validity of orchestral and vocal effects as soon as they were written.

These arrangements set the mold for Scott's early compositional style. Modal harmonies and melodic turns reminiscent of folksongs are evident in most of the works written at this time.

In 1942, despite his vow to stop singing, Tom, owing to a series of coincidences, began his lucrative career as a balladeer. Successful engagements at the Rainbow Room and Cotillion Room followed.

The *Hornpipe and Chantey*, a continuous 12-minute orchestral piece, dates from 1944. It undoubtedly stems directly from Scott's intense study, his frequent editing and performance of folk material—in this case, songs of the sea.

To the casual observer there seem to be three main varieties of sea songs. First, the group work songs: songs with strong rhythmic impetus and drive: songs which, by the regularity and force of their rhythmic impulse, set the cadence which is necessary in group work, much as an army drill sergeant counts cadence for his men to march by. A second variety of sea song might be called the group off-duty song: a type of song which extols the joys of a life at sea and the singers' contentment to participate in it; or spirited jig-tunes to which, on-deck after the days work, he can dance. Unconsciously so or not, these songs are almost invariably "bouncy," as though they were influenced by the movement of the sea beneath the ships; they are extroverted expressions of a rugged existence and, obviously for those who elect to follow it, a satisfactory one. These songs have muscularity and thrust: a sailor both works and plays hard. Since, when not on land, a seaman, working and off-duty, is seldom away from his group these songs deal largely in externals, in general surface problems relevant to all members of that group. But sailors are human beings, they are sometimes alone; for all the comradeship, life at sea can be lonely; and sailors yearn for home and the women they left there. This brings up the third arbitrary category: the reflective, personal song which elucidates the reactions and aspirations of the individual as an individual, not merely as a member of a larger social unit.

Scott's vigorous *Hornpipe and Chantey* uses elements from all three types. The work opens with a chesty hornpipe—an original tune based on extensive research into more than 200 hornpipes. The term "hornpipe" seems to imply a dance, an off-duty song, and perhaps the melody is suitable for such purposes; but as applied here it paints a bright picture of sea life in full swing: the furious activity and bustle, picturesque on movie screens, which can be comprehended only by the initiate. The hornpipe tune is tossed about from one group of instruments to another, sometimes breaking mid-phrase, and



punctuated by harsh barks from the brass. Shimmering arpeggios, quicksilver woodwind figurations, send up sea-spume, that brocading which decorates the activity of the main business at hand: the operation of the ship; but not for long are these sea-time arabesques allowed to quiet or lessen the concentrated drive of the hornpipe. At last, though, there is a gradual lessening of instrumental fury and the chantey is sounded, first by solo horn, a masculine deep-throated instrument well qualified to sing out the reflections of the sailor. After the impersonal picture, the external painting of the hornpipe, done in bold primary colors, this second section gives voice to sentiments expressed in softer shades, in subtler instrumental nuances. With further working-out of the chantey the hornpipe returns and the piece ends with the superimposition of the two.

Scott has indicated that the earliest organizing principle in his music was harmonic: the folksongs he learned as a boy and later sang as a man are anchored largely to a firm harmonic plan. It was only natural, when he came to write music himself, that he should borrow this method from his adolescent musical experiences. But around 1944, the time of *Hornpipe and Chantey's* composition, he became dissatisfied with harmony as an organizing force. In this work he tried to give greater importance to linear composition; and, instead of a solidly-construct-

ed harmonic base, he tried by the juxtaposition of lines to suggest rather than specify the harmonic motion.

At certain points he relies on short ostinato figures and frequent sequential repetition, which make his organizational task earlier. Not alone that, these ostinatos and repetitions provide a cohesive counteraction to the often violent melodic fragmentation caused by splattering the hornpipe theme over the entire orchestral gamut.

One of the really expert things about Scott's treatment of the hornpipe section of his piece is the effect he manages to create of commenting on a four-square tune without ever stating it baldly. For those braced for the shock and steeled for the ordeal of anticipating *The Irish Washerwoman* in every hornpipe, reeling along interminably like line being let out from a fishing rod, this is a relief and a joy. From the outset Scott's hornpipe is like one of the later metamorphoses in a set of variations.

Hornpipe and Chantey is a full-throated piece that isn't afraid to shout. If it is self-assertive and occasionally over-explicit it is true to its models and makes brusque bows in their direction with melodic and rhythmic gestures that are true to form. There is a certain spread-eagle gusto in its writing for brass that might derive from Harris. Its orchestral speech is lusty and noisy; and one thing can be said of it without contradiction: it will bring down the house.

Around the middle '40's Tom Scott was called to Hollywood to write music for a film that never materialized. Deciding to stay the summer anyway he took a place overlooking a canyon outside of town and began composition lessons with George Antheil.

The First Symphony and First String Quartet were written. The composer feels that Antheil himself might be an influence in these pieces; that some parts of them could be said to sound like Shostakovich; — yet when Shostakovich peeks through the Russian symphonist has moved spiritually from the harsh, black Urals to the more congenial Blue Hills of Kentucky. Scott studied Bach. "I find him like a fence. The posts are the harmonic underpinnings sunk in the ground and the pickets between, the melodic decoration that both leave the last post and travel toward the next one."

Upon his return to New York Tom Scott continued balladeering: Town Hall and radio appearances, supplemented by a series of commercial recordings. Among the pieces written after his return from California are *The Ballad of the Harp Weaver*, for narrator (using as text a poem of Edna St. Vincent Millay), string quartet, small mixed choir—largely wordless—and harp; *Johnny Appleseed*; and the orchestral *From the Sacred Harp*. These works, especially the last one, have sometimes been accused of leaning heavily on similar pieces of Vaughan-Williams; but the similarities seem inherent in the type

of material both use as sources rather than a result of direct influence. Since the aim of both composers in works of this type is the same, the romanticizing and glorification of folklore, it is inevitable the two should touch at certain points.

In the late '40's Scott, more keenly than before, felt the inroads all the vicissitudes of ballad singing, with its ramifications of attending to publicity and booking dates, made into the time set aside for writing music. Since it is a full-time job he felt composition should pay its own way. He quit singing and earned his living by doing choral arrangements, film and television scores; but there was almost no music written from 1948 to 1951.

In 1952 Tom Scott was commissioned by the Louisville Orchestra to write his *Fanfare and Cantilena*, a transitional work. Scott feels in this work the obvious harmonic pegs were supplanted to a great extent by rhythmic invention and intricate harmonic development.

Feeling the necessity for further study and fascinated by the possibilities of the 12-tone serial technique Scott commenced lessons with Wallingford Riegger, though they started with 16th century counterpoint before attacking the manipulation of the row; however, while enchanted with the philosophy and aims of strict 12-tone music, Tom Scott confesses to having never heard a piece based on it he really liked. Yet he was able to turn to his own uses what he picked up from the dodecaphonic system.

The *Binorie Variations*, for solo violin, solo cello, harp and strings, were written in 1953. This work, based on a Scottish ballad, contains an interesting formal idea: though "formal" is not quite right for it: a special manner of organizing the emotional content of the piece would be better.

Very little attention seems to have been spent on the emotional duality, the actual split of emotional responsibilities, found within the old ballads, particularly the tragic ones. The narrative side of these tales is unemotional—sympathetic, but unemotional. The narrator, the minstrel, the bard views his legend from afar; it interests him, it touches him; he sees it from another plane, another stratum of existence. Were he on its plane he realizes it might be his story. But occasionally the figures in his legend speak: their emotions committed, their prejudices set. Since this is a one-man show, this ballad singing, the narrator must desert his tone of objectivity; he speaks the accents of the characters of his drama: in short, he becomes not only narrator but an actor playing a role, playing a series of roles as his people speak, unburden themselves, in turn.

In *Binorie Variations* Scott has used this emotional duality to advantage. His soloists, the violin, cello and harp, assume the narrative tone throughout the piece:

the "once-on-a-time" invocation to belief; the gentle prodding of the tale to make it come to life, to watch it grow. The harp, progeny of the conventional bardic instrument of the old days, glitters and refracts light: it justifies its existence by being incantatory. The emotional burden of the piece falls on the strings. To them is the lot of being the actors of the drama. The bardic instruments, the soloists, sometimes sing with the actors in moments of climax in the same way the ballad singer deserts his objective view and speaks as an actor himself; but in *Binorie Variations* this is mere heightening for the sake of musical effect, for a pattern has been set and this heightening in no way interferes with the emotional dichotomy that has been established.

The *Binorie Variations* were culled from an incidental score for *Summer Sequence*, a film by Joseph Slevin. The film centers its interest on the two forces at conflict within the leading character: the creative side and the dark, destructive forces, equally at work. For parts of the film mirroring the destructive side Scott used, melodically, a 12-tone row which outlined the *Binorie* theme, a distortion which suggests the general contour of the theme without actually quoting it. This was Scott's first use in an original score of any of the dodecaphonic components.

It was at this time that Tom Scott began his series of scores for the *Camera Three* television show. The *Turgenev Suite* for string quartet is one of these. The work, especially the first part of it, is largely scenery painting. It is highly effective for its purpose as a background score and stylistically derives from Ravel. Twelve-tone permutations are in evidence when the Evil Genius of the story enters.

Another *Camera Three* score is the *Emily Dickenson Suite*, for violin and harp: a self-contained work that, like the soloists' parts in *Binorie Variations*, is narrative in tone. A tone-row, harmonized by triads, appears in the first movement.

New stylistic elements began to evolve in *Trajectories* (1956), a short work for orchestra. Having deserted the harmonic progressions of jazz Scott returned to its vivid rhythmic impetus for inspiration. With this work and the almost wholly 12-tone String Quartet No. 2, together with its string orchestra arrangement called *Colloquy*, a new compact tenseness came to the fore in the composer's music. The easy-going, romantic muse, tightly corseted and run through a new set of tricks, has disappeared, for a while at least.

Coney Island, the orchestration of a multi-track accordion piece with whistling (a re-recording, several times over, layer on layer) was written in 1956. This work, with its central lyrical and sentimental tune, given to the whistler in the original version, flanked by soaring skyrockets of sound, is a stimulating landscape painting

of the amusement park. The listener travels from place to place, ambling at will, engulfed by overlapping noises as he passes each concession booth and game of chance.

In his hour-long two-act opera, *The Fisherman*, based on an Oscar Wilde fairy tale, Scott feels he has done his best work to date. The story of the opera, too long to re-tell here, is related to the Ondine legend: of the mortal who marries a mermaid, who loses his soul because of it, and the inevitable tragedy that attends the lovers.

In this work, once again, the emotional divisions of folk ballads are evident: the impersonal remarks, the scene-setting, the Greek chorus-like explications of motive and result— all the bardic devices on the one hand; and, on the other, the personal involvement, the intensely committed reactions of the characters themselves. The opera, in structure, is an enlarged folk ballad, except here the characters are allowed to speak outright and on their own; their quoted words are not put into the mouth of the balladeer. This practice is no violation, really, of the folksong principle; for all first-rate balladeers, Scott among them, modulate the color of their delivery and heighten the emotion of word and tone when, in their tale-telling, they speak for their characters.

"I learned how to write this opera through doing incidental scores for the *Camera Three* television shows," the composer said. "I learned there what I know of the



welding together of music and action, the underlining of emotions and situations."

Scott appended to his score the following note on the staging of his work:

"The fluid staging is borrowed from television and motion picture techniques. Lighting devices allow the sequence of short scenes to dissolve quickly into each other and produce an effect of continuous flow. Lighting should be carefully coordinated with the music, as indicated in the score.

"The opera can be produced effectively without sets. Since the story is a fantasy, lights against a black background will heighten the impression of action taking place in limbo. However, backdrops and a few pieces which can quickly be moved into place would enhance the production.

"The Minstrel is dressed in traditional costume and holds a lute. He is outside the action and, for his scenes, he stands at the side of stage front."

The opera is intensely lyrical and frankly romantic, with that compound of ingredients familiar from earlier Scott works: in the passages sung by the Minstrel, the modal coloring of works like *Binorie Variations* and *From the Sacred Harp*; in the vocal line sung by the fisherman's soul, the melodic use of the 12-tone row, harmonized by simple triads, a device the composer has used several times before.

"I have forgotten about all matters of composition technique in writing this work, and have tried to write effective stage music," Scott has said. "The conscious application of styles and idioms went by the board. I just wrote music. I didn't care whether sections of the work were corny or not; I wanted the whole work to speak from some level deeper than the technical considerations which don't mean a thing to an audience anyway."

With this point of view in mind it was natural that elements from all his earlier approaches to music should appear subconsciously; together with one apparently new stylistic trait: an instrumental accompaniment which relies heavily on late 19th century Italian opera practices. Many disparate elements Scott has used in scores prior to this have been newly blended; and *The Fisherman* seems to be not only a summing up of the composer's previous work, an account-taking, perhaps, but a point of departure for those pieces which will follow.

The Fisherman is extremely practical as a theater piece; there are no difficulties in the grateful, lyrical singing parts that cannot be overcome by the average trained singer through a little effort; and the accompaniment to the work is so designed that it can be performed effectively by small orchestra—strings, reduced woodwinds, brass and percussion—or by two pianos.

Some day someone may try to figure out why the 12-tone system so often holds other-worldly and wicked implications for Scott. He has used it in this manner in several works: the soul in *The Fisherman*, in *Binorie Variations*, in the *Turgeniev Suite*; as though it were outside the realm of light, as though it inhabited the lands a sensible man might well avoid. But Tom Scott is fascinated by its use and returns to it time and again.

A great deal of ink is spilled on the problems of personal esthetic. Although composers disclaim following specific schools of composition it is seldom difficult to assign many of them their classes or pick the teachers that impressed them most; whereas in Scott's case there has been an open-handed search everywhere for the best way to say what he has on his mind. His views on music, even when he theorizes a bit with the best of them, are never sectarian or dogmatic. The smell of campus greenery is nowhere about his work nor do the vistas roundabout stop at ivy-covered university walls. His interest in charts, graphs and other abracadabra as aids to getting music down are external prods to his imagination: once the idea gets going he dispenses with them. He is fond of such visual schemes but does not allow them to cripple him. He learned to write by writing and has continued to develop in the same way.

Scott's music, taking the large view, derives from Italian practices. This requires some explanation: When the Germanic method of musical composition got top-heavy, that method which at its best considered the transference of expressive force from one line only, distributing expressivity equally throughout all the voices, the French manner with ideals of clarity and proportion reset the balance. The fight on, most of the bright youngsters of the early 20th century who were dissatisfied with Germanic development aligned themselves behind the Gallic escutcheon and marched off to war. Now the French approach is no longer very new or fresh either. Many of its exponents have frittered themselves away in trivialities. The dominant Italian practice, throwing the full force of the expressivity on single lines with a superstructure of functional, abstract, non-expressive patterns and figurations, has seldom been considered in this century, even by Italians. Yet Tom Scott, essentially a lyrical composer not afraid of sentiment (for sentiment is unavoidable when the expressive content is concentrated in single lines) has used this method to good advantage in his best works.

No one realizes more fully than Scott that he has reached a breathing space in his work. With *The Fisherman* he has found a temporary stopping place; like all stopping places it is a place to start from again. Folklore will not be left behind entirely: folksong is too deeply engrained in him; but his new works may try different things with different means, and will perhaps reveal a different manner.

Catalogue of Compositions: Tom Scott

<i>Title</i>	<i>Time</i>	<i>Publisher</i>
WORKS FOR ORCHESTRA		
SONG WITH DANCE (1932)	8 min.	ACA
PLYMOUTH ROCK (1938) Premiere, Macklin Marrow conducting WNYC orchestra, 1939; also perform- ances by John Barnett and Eugene Plot- nikoff.	14 min.	ACA
SWING SCENE (1939) (Orchestra, solo voices and chorus).	20 min.	ACA
HORNPIPE AND CHANTEY (1944) (In two versions: full and small orches- tra) Premiere, Leopold Stokowski con- ducting at Hollywood Bowl, 1946; also performances by Philadelphia Sym- phony and CBS Symphony. Recorded by Composers Recordings, Inc., Vienna Orchestra, F. Charles Ad- ler, conductor.	12½ min.	ACA-CFE
MUSIC FOR STRING ORCHESTRA (1944) Premiere, Emanuel Vardi conducting at Museum of Modern Art, NYC, 1954. "The 'Music for String Orchestra,' though constructed on somewhat academic lines is a thoughtful, strongly built work." (John Briggs, <i>N. Y. Times</i>)	12 min.	ACA
SYMPHONY No. 1 (1945) Premiere, Howard Hanson conducting Eastman-Rochester Symphony, 1946. "His most recent work, the Symphony No. I, in the con- ventional four movements, is clear and straightforward, with definite lines. The whole thing is coherent, and his skill in orchestration and the use of orchestral colors is very effective. Its chromaticism is Lisztian in character, one might almost call the last movement Mephistophelian, to coin a word. After the introductory theme, Scott's interest in American folk music is felt in the second theme, a Kentucky folk song, which recurs in the development." (<i>Rochester Democrat and Chronicle</i>) "Indications that American music is putting out deeper and stronger roots came this morning from Kilbourn Hall where the second concert in the annual Symposium of American Orchestral Music was presented by Eastman-Rochester Sym- phony Orchestra under the baton of Dr. Howard Hanson. The largest work was the Symphony No. 1 of Thomas Scott, widely-known ballad singer. . . . Feeling that traditional harmonies do not express the tensions of our day, Scott has attempted to give voice to his musical ideas in an idiom more characteristic of this era, but without consciously striv- ing for dissonance. His work possesses strength, dignity and originality." (<i>Rochester Times-Union</i>)	30 min.	ACA
TO A VICTORY (Last movement of Symphony I—1945)		ACA
FROM THE SACRED HARP (1946) (In two versions: full and string orches- tra). Premiere, Joseph Barone conducting N.Y. Little Symphony, 1946; also per- formances by Leopold Stokowski con- ducting N. Y. Philharmonic and CBS Symphonies; by the Columbus Sym- phony; ABC Symphony; U. of Ken- tucky Symphony; New York YMHA Symphony. "Lyric inspiration is abundant in 'From the Sacred Harp.' (<i>N. Y. Times</i>) "This is music truly indigenous to the American soil." (<i>Leopold Stokowski</i>)	7 min.	ACA

<i>Title</i>	<i>Time</i>	<i>Publisher</i>
BALLAD OF THE HARP WEAVER (1947) (For narrator, chorus, French horn, oboe, strings and harp.) Premiere, Times Hall, NYC, words by Edna St. Vincent Millay; Harry Wilson conducting, 1947; also performances by John Finley Williamson conducting Westminster Choir; Emanuel Vardi at Museum of Modern Art, NYC; Joseph Barone in Columbus, Ohio. "The 'Ballad of the Harp Weaver,' a setting of the familiar Edna St. Vincent Millay poem for narrator and orchestra, is a work of extraordinary power and intensity." (<i>N.Y. Times</i>)	7 min.	MS.
JOHNNY APPLESEED (1947) Premiere, Carnegie Hall, NYC, under Leon Barzin, 1947; also performances by Bernard Hermann and CBS Sym- phony; the Bavarian State Orchestra in Germany; and F. Charles Adler and the Vienna Symphony. "Tom Scott's 'Johnny Appleseed' probably walked off with	13 min.	ACA

Tom Scott . . .

. . . about Harrison Kerr:

"Harrison made me realize the importance of clear, precise thinking in tackling musical problems. His patience was saint-like. I wrote for him innumerable counterpoint exercises, two and three part inventions and fugues, all of which he examined and criticized exhaustively. His analyses of Bach were masterly. He made it possible for me to see into the pattern of Bach's structures and understand the sturdy principles upon which he built his work. He gave me, among many other things, the understanding that good music should have an organic, growing life. And, above all, the model of himself as an artist was an inspiration. From Harrison I learned the true meaning of 'integrity' and was fired with an enthusiasm to aspire to it."

. . . about George Antheil:

"Every moment with George was stimulating. Music was so vital to him that he made me feel its importance—from him I acquired an almost religious attitude about it. And this was to me, at that time of growing, important beyond value. Our lessons were informal. We walked through hills and Hollywood and George discoursed. I listened and asked questions. He always had an answer. To hear George talk is to hear music and to feel proud to have a place, however humble, in the making of it. His personality and his words, too, have always the stamp of genius, of tremendous vitality and of deep connection with the unbroken line of the masters from Palestrina on down."

. . . about Wallingford Riegger:

"Lessons with him were always a delight. He made me re-do counterpoint from scratch through the fifth species, but his droll wit enlivened the most prosaic assignment. Moreover, to be with Riegger was to feel the firm authority of a master. He opened new vistas in my musical thinking. When, through him, I saw the permutative possibilities of the twelve-tone system, I felt like Keats did about his first look at Chapman's Homer."

the program's top honors in freshness of style. The so-called 'portrait in orchestra' was done in shrewd mezzo-tints, stressing a note of wistful humor. Americana seemed best represented there, for besides weaving in a few strands colored by his own personality, Mr. Scott gave the whole fabric of theme and rhythm a pervading hue of native folk spirit." (*Louis Biancolli, N. Y. World Telegram*)

"The score that we found the most interesting and romantic in feeling was Tom Scott's 'Johnny Applesseed.' The symphonic portrait heard last night is in its major outlines like a symphonic ballad, with a recurring refrain. And there is surely the thought of budding life with the trills of wind and string instruments, and increasing orchestral tension and brilliancy, of warmth and nascent energy flooding the world. . . . Here is something which has refinement, fancy, in terms of music really felt." (*Olin Downes, N. Y. Times*)

"I found Mr. Scott's orchestration refreshing. He has a fine sense of instrumental texture and tone color. At the same time he combines them with restraint which is uncommon these days, when, unless instrumentation approaches the saturation point, composers appear to feel they have sent their brain child out into the world in the orchestral equivalent of a suit of gents' underwear. 'Johnny Applesseed' is above all communicative. I do not know what gives a work this quality, nor have I found an explanation in the books that is altogether satisfying; but judging from audience response others felt that way too." (*John Briggs, N. Y. Post*)

LYRIC (1949) 7 min. ACA

(Chamber orchestra, with optional solo, clarinet, viola or violin.)

FANFARE AND CANTILENA (1952) 10 min. ACA

Premiere, Louisville Orchestra under Robert Whitney, 1952 (commissioned); also performance by David Brockman, Cooper Union, NYC.

"The product of a professional artist whose feeling for orchestral sonority is bold and searching." (*Jay Harrison, N. Y. Herald Tribune*)

"This descriptive sketch is distinctly Oriental-flavored, and is marked by exact rhythms and a liberal use of percussion, punctuated by brass in martial vein. The music, often quiet and flowing, gives one the feeling of standing atop a high mountain and watching the dazzling procession of a Caucasian chieftain as its winds through a valley below. It is a music that is easy to grasp and feel and not full of the dissonance that often is a part of contemporary music. It deserves to be heard frequently." (*Norman Shavin, The Louisville Times*)

"The new work contains more of reflection and color than outward action or drama, yet there is a current of excitement throughout its several, connected, brief sections. Underlying Oriental shadows pervade the whole, while sharp rhythmic effects help to establish an atmosphere of distance and unreality." (*Dwight Anderson, The Courier Journal*)

BINORIE VARIATIONS (1953) 10 min. ACA-CFE

(Solo violin, cello and harp with string orchestra.)

Premiere, Cooper Union, NYC, David Brockman conducting, 1954; also Museum of Modern Art, Emanuel Vardi conducting.

Recorded by Composers Recordings Inc., the Vienna Orchestra under F. Charles Adler.

"A stunning piece which grows progressively more exciting on the same theme." (*Henry Simon*)

LENTO FOR SAXOPHONE AND STRINGS (1953) 8 min. ACA

Premiere, Museum of Modern Art, NYC, 1954, Emanuel Vardi conducting; also Cooper Union, NYC, David Brockman conducting.



Title Time Publisher

SCHERZO FOR OBOE AND STRINGS (1954) 5 min. ACA-CFE

Premiere, Museum of Modern Art, NYC, Emanuel Vardi conducting, 1954.

SOPHOCLES THE HYENA 23 min. ACA-CFE

(For narrator and orchestra; story by Jim Moran.)

Premiere, Cooper Union, NYC, David Brockman conducting, 1954; also performances by NY Philharmonic and Philadelphia Orchestra.

"It is witty, wise and imaginative and Mr. Scott's music backs up the story all the way." (*N.Y. Herald Tribune*)

COLLOQUY FOR STRINGS (1956) 12 min. ACA-CFE

Premiere, Cooper Union, NYC, David Brockman conducting, 1956.

TRAJECTORIES (1956) 7½ min. ACA-CFE

Premiere, Cooper Union, NYC, David Brockman conducting, 1956.

"Mr. Scott's 'Trajectories' is a brief opus with a firm substructure (close, tense-knit harmonies) which anchors declamatory passages in a buoyant series of shifting tonal planes. There are glissando punctuations for vibraphone, and these melifluous comments act as an illumination that reveals the deftness of the supporting web and polyphony. Implied in this score is a kind of lush wit, and it would serve well as theatre music, either as prelude or overture." (*Village Voice*)

Title	Time	Publisher
CONEY ISLAND (1956)	7½ min.	ACA-CFE
Premiere, Cooper Union, NYC, David Brockman conducting, 1957.		
"No clumsiness marred the Scott ode to Coney Island . . . jaunty and perky . . . recreation of the amusement park's honky-tonk sounds." (<i>Jay Harrison, N.Y. Herald Tribune</i>)		
PROCESSION, CANON AND JIG (1956)	7½ min.	ACA-CFE
(For oboe, horn, harp or harpsichord, and strings.)		

CHAMBER MUSIC WORKS

VARIATIONS FOR PIANO (1941)	6 min.	ACA-CFE
STRING QUARTET I (1944)	12 min.	ACA-CFE
HORNPIPE AND CHANTEY (1944)	12½ min.	ACA-CFE
(Arranged for two pianos.)		
SYMPHONY No. 1 (1945)	30 min.	ACA
(Arranged for two pianos.)		
SONATINA FOR PIANO (1949)	12 min.	ACA
EMILY DICKENSON SUITE (1955)	12 min.	ACA-CFE
(For violin and harp.)		
STRING QUARTET II (1956)	13½ min.	ACA-CFE

"It has been nearly twenty years since Tom Scott first showed me some of his compositions. At that time, being still a very young man, his work showed many influences and his technical command was not sufficient for him to put his rather ambitious ideas into completely successful form. Nevertheless, as he later reminded me, I was able to tell him that he had a genuine urge and a sizeable talent. After several years of study he showed a remarkable growth, in respect to the quality of his ideas and in technical resourcefulness, fully justifying my earlier faith in him. For a number of years now, I have considered him to be the possessor of one of the really important talents to be found in America today." (*Harrison Kerr, Dean, School of Fine Arts, University of Oklahoma*)

"I have worked with Tom Scott on something like twenty-two or -three television programs. The musical requirements were according to the dramatic forms, various as the titles indicate: *The Ballad of John Brown*; *The Ballad of Huck Finn*; *The Emily Dickinson Suite*; the short story *Rendezvous* by Turgenev; *The Open Boat* by Stephen Crane; a panoramic expression of Mississippi riverboat life called *Steamboat 'Round the Bend*; *The Dream of A Ridiculous Man* by Fyodor Dostoyevsky, etc. The variety of moods, modes, the variety of dramatic forms needing a musical answer is self-evident. In spite of the shortness of time, Mr. Scott's sensitivity to dramatic problems, to the ebb and flow, the rise and fall of dramatic tension, to the subtle and various rhythms of the human heart—and we tried to settle for nothing less than this—was always incisive and comprehensive." (*Robert Herridge, producer of The Seven Lively Arts, Studio One, Camera Three for CBS*)

"Mr. Scott is a serious musician. He does not insult his hearers' intelligence with trivia, or write musical dadaism merely for the sake of weird sound. One senses in his music the working of a bold and original mind that is not afraid to run counter to the dictates of current musical fashion." (*John Briggs, The New York Times*)

Title	Time	Publisher
WORKS FOR VOICE		
OPERA:		
THE FISHERMAN (1956)	55 min.	MS-CFE
An opera in two acts, for seven solo voices, one dancer, and two pianos or small orchestra; libretto by the composer based on 'The Fisherman and His Soul' by Oscar Wilde.		
CHORUS:		
SEA CHANTIES	25 min.	ACA
(Baritone solo, TTBB, strings & woodwinds.)		
Blow the Man Down, The Drummer and the Cook, Haul-A-Way Joe, The Drunken Sailor, A-Rovin', Low Lands, Shenandoah, Rio Grande.		
Recorded by RCA Victor, Leonard Warren.		
PROLOGUE TO "LOOK HOMEWARD ANGEL" (SATB)	4 min.	MS.
THE PRODIGAL SON	12 min.	ACA
(Baritone solo & SATB)		
Words by James Weldon Johnson from "God's Trombones".		
Premiere (commissioned), NBC, "Frontiers of Faith", Todd Duncan, soloist, 1953.		
GO DOWN DEATH	8 min.	ACA
(Baritone solo & SATB)		
Words by James Weldon Johnson from "God's Trombones".		
Premiere (commissioned), NBC, "Frontiers of Faith", Todd Duncan, soloist, 1954.		
SOLO VOICE:		
THREE SONGS FOR CHILDREN	6½ min.	ACA
(Soprano & string orch.)		
From "A Child's Garden of Verses" by R. L. Stevenson: Where Go the Boats; Autumn Fires; The Wind.		
Premiere, Museum of Modern Art, NYC, Susan Reed, soloist, 1954.		
THE PLANT (Lyrics, Peter Barkman)		MS.
JENNY KISSED ME (Lyrics, Leigh Hunt)		ACA-CFE
CITY SAGA (Lyrics, Tom Scott)		ACA-CFE
THE LAST VOYAGE (Lyrics, Grace Pride)		MS.
MY ONLY NEED (Lyrics, Mark Van Doren)		MS.
THE MIDDLE (Lyrics, Ogden Nash)		MS.
NUIT BLANCHE (Lyrics, Edna St. Vincent Millay)		MS.
LONESOME SONG (Lyrics, Norman Gimble)		Meridian Music
Recorded by Mercury Records, Rusty Draper.		
TREATMENTS OF FOLK SONGS FOR SOLO VOICE:		
WAILIE WAILIE		Theodore Presser
SOLDIER, SOLDIER		Theodore Presser
SING SONG KITTY		Theodore Presser
IF I HAD A RIBBON BOW		Theodore Presser
CARELESS LOVE		MS.
SALANGADOU		MS.
BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR		MS.
THE SUNRISE CALL (Zuni Indian)		MS.
BLANKET SONG (Zuni Indian)		MS.
RAILROAD CHANT		MS.
COLORAYDO TRAIL		Meridian Music
Recorded by Columbia Records, Tom Scott.		

<i>Title</i>	<i>Publisher</i>
COLLECTIONS (Edited and arranged by Scott)	
SING ALL MEN	Theodore Presser
SING OF AMERICA	Thomas Crowell Co.
FOLK SONGS FOR SINGING	Charles Hansen Music

PUBLISHED CHORALS

CARL FISCHER:	
Angels From the Realms of Glory	SATB
Love Is Come Again	SATB
THEODORE PRESSER:	
Go Down Death	SATB
Jesus Born in Bethlea	SATB
Let's Have a Square Dance	SATB
Sometimes I Feel Like I Wanna Go Home	SATB
The Creation	SATB w. bar. solo
The Story of Twelve	SATB
The Sunrise Call	SATB
THE JOHN CHURCH Co.:	
The Gallows Tree	SATB
Sing Song Kitty	SATB
Soldier, Soldier	SATB
Wailie, Wailie	SATB
MERIDIAN MUSIC CORP.:	
Black is the Color	SATB
Colorado Trail	SATB
Drummer and the Cookie	TTBB
I Know Where I'm Goin'	SSA
Jenny Jenkins	SSA
Night Herding Song	SATB
Requiem	SATB
Rise Up Shepherd and Foller	SAB
The Lamb	2-part motet
The Wide Missouri	TTBB w. bar. solo
Wondrous Love	SATB
The Pasture	SSA SATB TTBB
SHAWNEE PRESS:	
A Lovelorn Youth	SSA SATB TTBB
Baia	SATB
Barbra Allen	SSA SATB TTBB
Big Rock Candy Mountain	TTBB
Bugle Song	SATB
Careless Love	SSA SATB TTBB
Down the Wind	SATB
Early One Morning	SSA SATB
Every Night When the Sun Goes In	SATB
Foggy Foggy Dew	TTBB
Gloucestershire Wassail	SSA SATB TTBB
Green Sleeves	SSA SATB TTBB
Haul Away Joe	SSA SATB TTBB
Hymn of Youth	SSA SATB TTBB
Hymn to a Hero	SSA SATB TTBB
I Am a Poor Wayfaring Stranger	SSA SATB TTBB
I Ride an Old Paint	SSA SATB TTBB
I Wish I Was Single	TTBB
Jesus, Joy of My Endeavor	SSA SATB TTBB
Kashmiri Song	SSA SATB TTBB
Kitty of Colrain	SSA SATB
Lead Kindly Light	SATB TTBB
Let My People Go	SSA SATB TTBB
Lowlands	SSA SATB TTBB
Lullabye of the Christ Child	SSA SATB
Man to Man	SSA SATB TTBB
My Good Old Man	TTBB
Norah	SATB TTBB
O Men From the Fields	SATB TTBB
Railroad Chant	SATB TTBB
Red River Valley	SSA SATB TTBB
Riding, Riding	SSA SATB
Salangadou	SSA SATB
Shenandoah	SSA SATB TTBB
Sourwood Mountain	SSA SATB TTBB
Susanne	SSA SATB TTBB
The Coventry Carol	SSA SATB TTBB
The Erie Canal	SSA SATB TTBB

Title

The Navy Hymn	SSA SATB TTBB
The Night is Young	SSA SATB
The Time is Now	SSA SATB TTBB
This is My Country	SATB
This is No My Plaid	SSA
Turn Yet to Me	SSA SATB TTBB
Waves in Navy Blue	SSA SATB TTBB
When Johnny Comes Marching Home	SSA SATB TTBB
Where Go the Boats	SAB
William of Nassau	SSA SATB TTBB

RADIO AND TELEVISION SCORES

FRED WARING SHOW
KEN MURRAY SHOW
LUX VIDEO THEATRE
KRAFT THEATRE OF THE AIR
CHEVROLET TELETHEATRE
THEATRE GUILD OF THE AIR
AMERICAN INVENTORY
BIG STORY
FRONTIERS OF FAITH
EXPLORING GOD'S WORLD (Luther Burbank—ACA)
ROBERT MONTGOMERY SHOW (Papertown—ACA)
STUDIO ONE (John Wesley Hardon—ACA)
YOU ARE THERE (Hatfields and McCoy—ACA)
WILL ROGERS SHOW (Matthew Brady—ACA)
38TH PARALLEL (Meridian Music) — Recorded by Columbia Records
ADVENTURE (Genetics Music—ACA)
(Seven Golden Cities—ACA)
CAMERA THREE
(Huckleberry Finn—ACA)
(Sunrise in My Pocket—ACA)
(Telltale Heart—ACA)
(Red Badge of Courage, four installments—ACA)
(Dream of a Ridiculous Man—ACA)
(Carl Sandburg Suite—ACA)
(The Open Boat—ACA)
(Emily Dickenson Suite—ACA)
(The Erie Canal—ACA)
(Flight—ACA)
(Rip Van Winkle—ACA)
(Turgenev Suite, Rendezvous—ACA)
(Heart of Darkness—ACA)
(Democratic Vistas—ACA)
(Mary Jemison—ACA)
(John Brown—ACA)
(Pierre Radisson—ACA)
(Steamboat Round the Bend—ACA)

FILMS

ROBINHOOD (1953) produced by Desmond Slattery
SUMMER SEQUENCE (1953) produced by Joe Slevin
WHITE THUNDER (1953) produced by MPO Productions Inc.
YOU ARE THERE (1955) produced by Columbia Broadcasting System
MATTHEW BRADY (1956) produced by Columbia Broadcasting System
A STRANGER RETURNS (1956) produced by Dynamic Films

THEATRE

Broadway Theatre (Original scores and arrangements):

GLORIANNA
SOMETHING FOR THE BOYS
RIGHT THIS WAY
BRIGADOON

Off-Broadway and Touring Companies (Original scores):

BALLET OF THE NETWORKS (Shawnee on the Delaware)
CROSSTOWN (Jacob's Pillow, Ballet Repertory)
THUNDER TO THE LEFT (ANTA Playhouse)
TELLETALE HEART (Jacob's Pillow, White Barn and tour by American Mime Theatre)
CONEY ISLAND (Jacob's Pillow, White Barn and tour by American Mime Theatre)
COMEDIA (American Mime Theatre)

Does Contemporary Music Really Profit from Performances By Community Orchestras?

by LUKAS FOSS

Following is the body of an address given by the American composer, Lukas Foss, during the 11th annual convention of the American Symphony Orchestra League, June 14-16, 1956, at Providence, R. I.

ABOUT a month ago Igor Stravinsky said, "I am no longer interested in the orchestra, because in a hundred years from now there will be no symphony orchestra." I was shocked. I love symphony orchestras, and I cannot quite believe it. He might be warning us that this could probably happen.

It is true that a symphony orchestra has not always been with us. It was created by composers such as Haydn, Mozart, Beethoven, etc., and Berlioz, Mahler and Wagner exploited it.

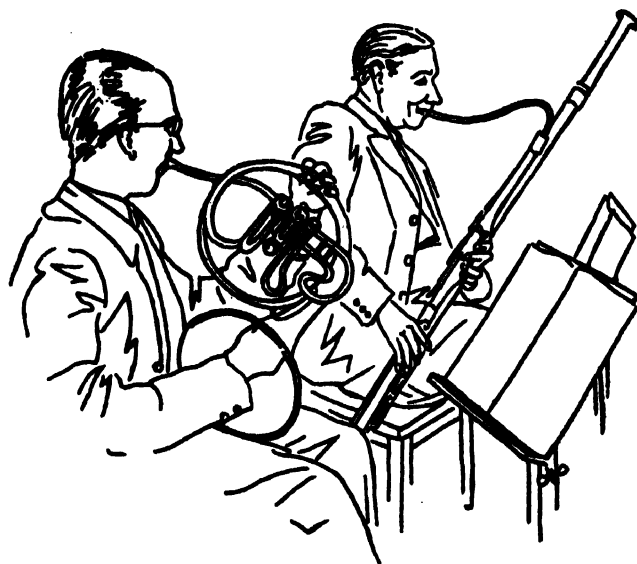
The symphony orchestra has settled down; it is still a large group in which individuals pool their forces, and for the last fifty years we have had many fine symphony concerts, but the danger of atrophy is always with us.

Let us take, for example, a young American composer who has real talent and a dream. He goes to the university, and he is encouraged to write music because the teacher feels that he has that drive. He learns counterpoint, harmony, etc., and then he is ready to write his first orchestral piece.

There are a great many unfriendly and hostile sounds, such as TV in our homes, radios in the car, and music in restaurants and cafeterias which can drown the composer's own individual soul, and he will have to fight through all this to keep his dream alive. Then he will try to write this piece.

He may even think there is really nothing to think about, but he makes an impressive attempt.

He brings his score to the community conductor. It is unfamiliar. He would like to give the young man a chance, but he has just had a lot of American music and



as much American music as he can risk. He says he is sorry he cannot play this work, or he may feel that he must give this young man a chance.

But then the performance will be unconvincing. The players play it unconvincingly and indifferently, and the audience listens indifferently. That is the composer's first lesson.

He resolves that the next piece will be a piece that will really command attention, but at this moment he is not ready to write this piece. He should be trying to write the piece for his community orchestra. He is ahead of himself.

By the time he has completed this second work, he does not go to the community orchestra; he goes to 57th Street. They give the work a chance rehearsal and acclaim the composer as a young genius, as a saint, and as a hero, and point a long finger in the direction in which he has to go—which is the Ivory Tower. He writes more pieces too difficult to be played for audiences which do not exist but which, in his mind, acclaim him.

This is rather a sad story, for here is real talent who needed you and whom you need going to waste.

(Continued on page 18)

Reprinted from *Newsletter*, published by American Symphony Orchestra League, Inc., Vol. 7, No. 6, June Convention Issue, 1956. Reprinted with permission.

From: Lou Harrison's Bureau for the Consideration of Pathetic Complaints

A Prospectus for Musicians (Department of Utopean Fantasy)

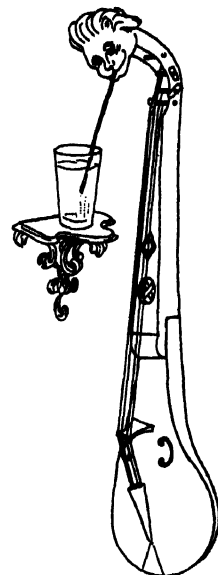
EVERY season the journal of the Musicians Union in New York issues at least one article surveying the sorry plight of the American musician. This is devoted, generally, to the problem of the practicing professional executant and, too, of those whose playing interests are in the serious realm. Each time the picture grows dismally darker: a new threat from television, radio, movies, or recordings; the rising cost of living, etc. Generally it is the "machines," and in this the journal sometimes begins to sound quaintly paranoid in tone. Indeed, this writer suspects it would sound more belligerently so if the curse of keeping up with the mechanical Joneses were not inherent by now in our idea of free enterprise. This embarrasses the union journal at times, and often the union activities. It should not. If the machines are doing us out of the art of music—and they do seem so to be doing—then it is not only necessary to complain, it is necessary to form a counter-plan and provoke action.

The problem is simple, really. From the statistics it appears that the public simply doesn't know what to do with the live musician anymore. In the house the ancient practice of domestic music, either vocal or instrumental, is now mostly confined to humming an accompaniment to the radio. Fancier persons, who reckon themselves and are generally reckoned by others to be "music-lovers" possess phonographs. They generally select their own recordings. There still exist music clubs, both instrumental and vocal, in most communities but their prospectus is often towards the local radio and towards the attitude formed by comparison with recording and radio pros.

There is, in short, no firm basis in the American home or even in the community for a solid and real understanding of what music is about. Is it any wonder, then, that there is less and less underwriting of the musician who plays it?

In so depraved a situation even a zany idea might bear some fruit. And here is one:

First, the simplest social outline of what music is used for—even much of this is now forgotten. Births, marriages and deaths, obviously; the second sometimes used to include in the courtship period an item called the serenade. Church, theatre and state. Private pleasure and meditation; conviviality. Now almost all these agreeable offices of the art have declined. I don't know of church



weddings to phonograph records, but I'm sure it's either happened or is in the offing; after all, the heterodyne hum of the loudspeaker now often accompanies the electronic ministry of music in many smaller churches. The village Sunday band concert in the park is an historic relic, generally. The outline suffices to remind us of our defections.

Someone said that no democracy on earth would ever have voted St. Peters'. Possibly not, but here is one voter anyway who would have pulled the "yes" lever; and perhaps some such fantasy is involved in this proposal: which is, simply, city- or township-supported orchestras whose life business would be that of playing live music at public functions and the instruction in, stimulation of, the private uses of music as well.

Now! This does *not* mean that the public is expected in, say, a medium-sized township, to support an orchestra of musicians at a living wage in order to prepare and perform the three or four symphony concerts usual in such a community during the year; such a proposal would be preposterous.

Rather, this little orchestra (and it is not designed to play the larger Mahler works) pitches in on a full-day basis. Its brass section plays at noon or evening: marches, entertainments and chorales from the city hall; the strings serenade in the evening by appointment or, in clement weather, to the public in the pleasantest park. In sections or altogether, this orchestra will entertain visiting diplomats; perhaps by rotating them, or through clerical scheduling, assist in each of the denominational Sunday worships; play at civic and religious holidays (even the better light music for amusement and dancing at civic

(Continued on page 22)

Discovering the Orchestra Conductor

A New Basis of Selection

by WALLINGFORD RIEGGER

OCCASIONALLY attempts have been made in New York and elsewhere to give young conductors a chance to display their ability. In the hope of discovering unknown talent, contests have been staged, expensive orchestras hired, and the various aspirants asked to conduct without rehearsal before a committee or jury, the length of the composition being determined by the number of contestants and the funds available.

These efforts, in intent so laudable, have been successful only to a mild degree. The unknown genius has not been discovered. He may exist, in the singular or plural, but it is doubtful if this method will ever succeed—except by accident—in bringing him to light.

This will be apparent when the following facts are considered:

1. The expense of the examinations, reckoned literally in dollars per minute, necessarily restricts the number of candidates.

2. Only conductors who have had previous experience, such as in theatres or movies, or of whom there is personal knowledge, can be tried out, the risk of accepting others being too great. This is unfortunate, as talent exists quite independent of experience, which is simply the process of making evident that which can only be inborn.

3. Again, conducting a performance under such conditions is not a true gauge of ability. The real test of musicianship is the rehearsal, which lays bare the musical soul of the conductor, in its wealth or poverty, as the case may be.

4. Finally, an orchestra is made up of individuals, each with a will of his own. To achieve more than a routine rendition, a rapport must first be established between leader and players, which a casual contact can hardly bring about. Should the candidate be as a musician superior to any member of the orchestra, he may still so react to the situation as to create an unfavorable impression both on players and jury. Should he be of inferior calibre he might possibly through a certain *savoir faire* win out over a more able rival. In fact, it would be quite possible to conceal a serious musical deficiency, granting the players a sufficient degree of excellence.

We will endeavor to make clear this seeming paradox. The writer as a boy of twelve played violin in a conservatory orchestra which was to perform the Seventh Sym-



phony of Beethoven. The characteristic rhythm of the first movement, the dotted triplet, was played by the students in the rhythm of an eight and two sixteenths, or nearly so, to the complete indifference of the leader. Needless to say the performance was spineless. This same conductor at the head of the Philharmonic Symphony might achieve a not unacceptable rendition of the identical movement by virtue of having routined players at his command. The dotted triplet would be played correctly in spite of the leader! Some critic might even be moved to comment on the excellent rhythm of the conductor!

The fact of having good material to work with, combined with close observation and a knack of imitation, these and other things have often concealed (though not from the players) a serious musical shortcoming in the leader, and even to a degree atoned for it. In a smaller community his interpretation of the classics might come to be regarded as authoritative (local pride entering into the situation), and the performance of a visiting organization with a different leader viewed askance, reminding one of the lady whose piano had just been tuned for the first time in many years. When the tuner left, she tried it over and complained of its sounding "rather queer."

Is there no way then of discovering the unknown conductor who above all will have musical qualifications, which distinguish the conductor of first rank from the perhaps rather intelligent dilettante, of persuasive per-

(Continued on page 18)

Contemporary Music

Symposium at Southwestern Louisiana Institute

SOUTHWESTERN Louisiana Institute, located at Lafayette, La., was the scene of a composers' symposium—the third this college has sponsored—on Thursday and Friday, November 15 and 16, 1956. Music by nine composers appeared on the three programs presented.

Lafayette is located in the heart of the French part of Louisiana, as was attested by the large number of French names among the performers, by the French spoken on the street, and even the radio announcements in a somewhat archaic form of that Old World tongue. The symposium concluded in plenty of time for the visiting composers (if they cared to) to visit the "Evangeline country" only a few miles distant, and yet to get home in plenty of time for Monday duties.

The composers were royally treated by their hosts, there being no fewer than five social functions held in their honor, one of them in the home of the college president, Dr. Joel L. Fletcher.

A refreshing feature of the symposium was the large participation by student performers. A composer is anxious above all for his music to be well performed, and will invariably prefer a good performance by a faculty-member to a bungled student job, but if capable student performers really are available, it is much more to the point. And in this case capable students were available.

Spark-plugs behind the symposium are two SLI faculty-members, James Hanna (who served as chairman) and Kilford Neely. Hanna was represented by the three-movement Woodwind Trio for flute, clarinet, and bassoon, written in a way to exploit the resources of the three instruments and avoid any feeling of meagerness in the texture. Neely contributed two movements of his four-movement *Psalm of Praise* (with Latin texts) which he conducted himself, and two songs, *Pious Selinda* and *O Do Not Wanton with Those Eyes*, the songs being somewhat more conservative than the choral numbers, yet not conventional—and *conservative* and *conventional* are by no means synonyms in this writer's mind.

Howard Brucker, of Hampton Institute, Hampton, Virginia, played his own piano suite *Music for a Film*, which was one of the strongest items on the symposium, and was also represented by three songs to Shakespeare texts, which added to the impression that he is really a composer to be reckoned with.

William Presser of Mississippi Southern College, sent in a splendid Andante for organ and a *Fantasy on a*

Hymn Tune for French horn and piano. These added to the already-formed opinion that Presser is a really excellent composer.

The novel combination of mezzo-soprano voice (not soprano as stated on the program), flute, oboe, clarinet, French horn, and bassoon turned up in Jimmie Deones's *Ballade des Dames du Temps Jadis*, sung in French (no problem in that part of Louisiana!) to a text by Villon. Effectively written, its musical style was somewhat French. Mr. Deones of Itawamba Junior College, Fulton, Miss., was unable to be present at the symposium.

The only student composition was submitted by James Hernandez, of SLI. His *Chorale Prelude on O Sacred Head Now Wounded* is written for organ plus any convenient instrument (in this case, a viola) and makes an effective and calculated use of dissonant counterpoint.

The only ACA composers who were represented were Dr. Paul A. Pisk of the University of Texas, Johan Franco of Virginia Beach (who was unable to be present), and your scribe, of the University of Mississippi. Dr. Pisk was the guest of honor for the occasion. His *Five Two-Part Studies* are the work of a sure hand—the type of music in which every note counts for something. Dr. Pisk played these piano pieces himself, his prowess on that instrument being well out of the ordinary. In addition he delivered a lecture on "The American Composer Today." It is always refreshing to find a foreign-born composer "going to bat" for the American composer, and above all, considering himself an American in the first place. A discussion followed his talk.

Mr. Franco sent in a choral composition, *Bugle Song*, using effective imitation, and an excellent Hymn for piano, four hands, the latter outstanding.

Your scribe was most pleased, but also somewhat embarrassed, to find no fewer than four of his works on the program. These were *A Quiet Piece* for organ, *Poem* for French horn and organ, *Lines from the Magnificat* for unaccompanied mixed chorus (skillfully conducted by Mr. Neely), and *Brevities* for brass quartet, on this occasion played, with all parts doubled, by a student ensemble under Jack LaBauve.

The remaining impression of the symposium was that it was a distinct contribution to the dissemination of American music. All the composers represented owe a debt of gratitude to Mr. Hanna, Mr. Neely, the music department of SLI, the college administration, and above all the students.

—Parks Grant

In Louisiana

Louisiana State University Festival

SOMETIME around 6 p.m. this coming May 5 the oldest Festival of Contemporary Music (international in scope) in the U. S., that sponsored by the School of Music of Louisiana State University in Baton Rouge, La., will have rounded out its fourteenth year.

Symposia, festivals, workshops, few as they may be today, are still numerous enough to dull the realization of the daring enterprise shown back in 1944 by Helen L. Gunderson, professor of theory and composition at LSU, when, with the cooperation of Dr. Barrett Stout, then head of LSU's Music School and a past MTNA president, she sparked the first tentative pair of programs.

It's a far cry from those initial steps to the 6-concert series that have been offered regularly since 1950. From the beginning, though, Miss Gunderson, always the Festival's guiding force, and her committee—Dallas Draper, Carleton Liddle and Ralph Pottle of the LSU faculty and Mrs. Malcolm Daugherty, past president of the La. Federation of Music Clubs—have exercised the catholicity of taste that insures programs flattering to any audience, no matter how sophisticated. Works for all media from solo voice and instrument through chorus and chamber groups to full symphony orchestra and band have been heard. Even ballet groups have participated. So far, only fully staged opera is absent from the LSU Festival programs.

Fortunately, performing talent able to give new works an unaccustomedly fair chance is present at the University and in Baton Rouge in a quantity that has driven Miss Gunderson to secondary sources no farther than a few other campuses nearby in Louisiana and Mississippi. Thus the LSU Festival bears markedly the character known as "grass-roots," a character further stressed, intermittently from 1946 and with a full program each year since 1950, by the representation given students in LSU's flourishing composition courses.

They've had to compete for the audiences' favor, though, against a list that reads like an honor roll of living music. Running through the programs at random one encounters on every page names like Martinu, Rautavaara, Copland, Dahl, Starer, Haieff, Hoffding, Villalobos, Pepping, Surinach, Erbsc, Berg, Revueltas, Britten, Chavez, Prokofieff, Mignone, Hindemith, Bloch, Milhaud, Schoenberg, Honegger, Blacher, Sessions, Messiaen, Kodaly, Vaughan-Williams, Foss, Stravinsky, Piston, Bartok, Kirchner, Toch, Martin . . . but why go on?

The LSU Festival plays no favorites, scratches no backs, has no "cause" but that of contemporary music in the broadest sense. Name a nation, name a "school," name almost any major contemporary composer (or even scores of minor ones)—they've had a hearing.

The ACA list alone reads as follows: Ballou, Bauer, Carter, Cowell, Delaney, Donovan, Gideon, Glanville-Hicks, Grant, Gruen, Ives, Johnson, Lessard, Lewis, Lockwood, Pisk, Porter, Riegger, Stevens, Strang, Verrall, Weisgall, Weiss, Chou Wen-chung. Scheduled for this spring are works by Kohs, Donovan, Goeb, Luening, Stevens, Strang (the U. S. premiere of his *Variations For Four Instruments*) and Weber. Also to have its American premiere is Humphrey Searle's Piano Concerto. Other American premieres in the past include string quarters by Ginastera, Santa Cruz and Wellesz, Dallapiccola's Three Piano Sonata and a set of six songs by Hermann Reutter.

Planning this year's Festival dates—March 24, April 7, 10, 14 and 16 before the May 5 closing—Miss Gunderson and her associates have again seen to it that the LSU Contemporary Music Festival has more than its venerable age to win the grateful esteem of all those interested in the music of our time.

—Ewing Poteet



Does Contemporary Music Profit?

(Continued from page 13)

There is a moment in a person's life when he should go to the Ivory Tower; he should see if he can still hear that still, small voice, but it is your job to see that he gets out of that Ivory Tower, and then it is your job to get him off 57th Street and bring him back home and make him write for you.

Make him write something that you can take pride in, for there is very little good American music actually. You must try to give him a good performance because the reason we have so few performances is because the performances are not good enough. They are not convincing, for nobody likes to do something he does not know.

A conductor loves to rehearse something in which he has real vision, and he is inspired to impart it to his orchestra. He tries to keep them together, and he could, if he would somehow make enough rehearsal time available and really work on the piece so that by the time he rehearses the orchestra, he knows it as well as the Beethoven Seventh. Remember, it is not fair to rehearse Beethoven's Third Symphony and the modern work of equal length and equal difficulty for five hours each, for the players in your orchestra got into your orchestra by playing the Beethoven Third—not the new work.

You can put new music on the map by giving it a really strong and wonderful performance. We must have music performed beautifully, and you will see how proud you are when you have launched something of your own.

The Orchestra Conductor

(Continued from page 15)

sonality or dominating character? Can we not have an examination that will be open to all, regardless of experience, one that will be adequate in all respects and at the same time not prohibitive in cost?

At the risk of appearing technical we will outline, for what it may be worth, a series of tests, both simple and practicable, which embody, it seems to us, the minimum musical requirements. They are as follows:

1. Interval test: ready identification of intervals played on the piano.
2. Chord construction test: a five-toned chord played on the piano with successive tones omitted, the candidate to say which. (An important test.)
3. Absolute pitch: its possession, while of value to a conductor, and a great time-saver at rehearsals, need not be insisted upon, particularly if the candidate has decided ability otherwise.
4. Intonation test: the candidate either to tune a vio-

lin, or to hear one being tuned, correcting orally the pitch of the open strings until perfect.

5. Rhythm test: various rhythms to be tapped by the candidate, including the dotted triplet, alternating eighths and triplets, and certain syncopations, such as in the second theme of the finale of the Schumann Piano Concerto.

In the course of these tests a large percentage of the candidates would be automatically weeded out. Those remaining should then be required to conduct a string quartet composed of inexperienced amateurs, anything approaching a ready-made organization being beside the point. A movement from one of the classics could be chosen, and the candidate judged by his ability to set a good tempo, to detect faulty intonation, phrasing, dynamics, rhythm and tonal balance. Does he use "rubato" naturally and with good judgment, or in an exaggerated way to cover up lack of real musical feeling. Can he keep a strict rhythm when necessary? In a slow movement does he ever relieve the deadliness of a persistently slow tempo? These and many other things could be demonstrated quite adequately with the four instruments at hand, doing away with the necessity of a full or even medium-sized orchestra.

As a matter of fact, the competent handling of four amateur players is so much more exacting than that of a large body of professionals that any one who has proved himself equal to it would be nothing less than a first class musician, well qualified to handle the larger body. Evidence of a good knowledge of orchestration could first, however, be adduced in the form of an original score or orchestra arrangement. In addition, a test for the recognition of the timbre of wind instruments in different combinations could be devised.

We admit the difficulty of securing competent examiners to carry out the tests as outlined above. They would have to be the very best of musicians, who alone would be able to recognize their kind. Surely they would appreciate the necessity of raising the art of conducting to the level of violin playing and pianism, i.e.: dependent essentially upon musical qualifications, and be willing to cooperate. They will remember that but for a lucky accident Toscanini might have been forced to play cello much longer under an incompetent leader in Buenos Aires, and will reflect upon how many potential Nikisches may be fiddling or blowing in orchestras throughout the country, wasting their lives in educating their leaders in some of the elements of musical interpretation.

One hundred years ago Berlioz, when asked how to become a conductor, replied cynically, "Have an orchestra." Conditions have not changed essentially since his time. Are they to continue indefinitely?

NOTE—The writer is willing to concede certain noteworthy exceptions to the conclusions that might be drawn from the foregoing remarks.

A New Oratorio and an Old Opera

"GOD hath made of one blood all nations of men" reads the seal of Kentucky's Berea College, Berea, Kentucky. This emphasis on the brotherhood of man, in the annals of the college's 100-year history, provided the theme for the libretto on which Normand Lockwood has based his latest musical work, commissioned last summer, jointly, by the Department of Worship and Arts of the National Council of Churches and Berea College.

An oratorio, written in two parts, entitled *Children of God*, Part 1—"Am I My Brother's Keeper?"—of this major choral work was given its world premiere performance by Thor Johnson, Music Director of the Cincinnati Symphony Orchestra and his Orchestra in Cincinnati's Music Hall, February 1-2. Participating in its presentation was a 100-voice choir from the Berea College Community trained under Dr. Rolf Hovey, Director of the College Department of Music; and five soloists: Donald Gramm, Bass; Marcelle Bolman, Soprano; Shirley Delp, Contralto; Edgar Kennon, Baritone and Franklin Bens, Tenor.

Professor Clara Chassell Cooper of the Psychology Department of Berea College arranged the libretto upon which Mr. Lockwood based the oratorio. Selections from both the Old and New Testament were chosen by Professor Cooper as a text to convey the brotherhood theme—a vital force in the College's past and present and which was the source of her inspiration. The text was completed in 1953.

Commissioning this work was the first venture of the College or of the N.C. of C. in patronizing the arts. It has been designated by Dr. Johnson as "the first step in a long range plan to bring Church values into a formative influence on all music. The Church today stands in a position to exercise a more extensive patronage of music as an art than that realized by its immediate use in corporate worship," is the Conductor's belief.

The first part of the oratorio entitled "Am I My Brother's Keeper?" was heard in Cincinnati, and the entire work which runs about one and a half hours, will be presented at Berea College on May 15. The second part of the oratorio is entitled "Who is My Neighbor?"

The sections of "Am I My Brother's Keeper?" follow:

Prologue: Selections from Genesis and Deuteronomy.

Episodes: Selections from the Psalms, Leviticus, the Books of the Prophets, and the Book of Ruth.

- | | | | |
|----------|-------------|-----------|----------|
| 1. Moses | 3. Hosca | 5. Isaiah | 7. Micah |
| 2. Amos | 4. Jeremiah | 6. Ruth | |

Epilogue: Selections from the Psalms, Micah and Isaiah.

Mr. Lockwood is the composer of a number of choral works including *Prairie* and *Memories of President Lincoln*. He was a winner of a Guggenheim Fellowship in music, the World Fair Prize, awarded in 1939 by the National Institute of Arts and Letters, and the Rome Prize, given by the American Academy in Rome, which he held from 1929 to 1932. He worked on the oratorio for six months.

Although the premiere of Daniel Pinkham's new version of the lusty old *Beggar's Opera*¹ was reported in "Concert Hall" of the last *A.C.A. Bulletin*, no reviews of the work were available before press time.

It seemed a pity to let so large a work go unheralded; so forthwith are appended a few excerpts from the press on the performance given at Sanders Theater, July 26, 1956:

"Richard Baldrige [who adapted the original play], Miles Morgan [the conductor] and Daniel Pinkham have given the old John Gay-Dr. Pepusch 18th century satire a thorough going-over, without effacing the fundamental story or its flavor. Mr. Baldrige's script needs a few more jokes (there really isn't much wit until the bordello scene of the second act) and some judicious cutting. As for Mr. Pinkham's score—which, he tells me, has a few snippets from Handel—it is altogether delightful. This music is full of melody and most ingeniously harmonized according to the period (or just before), and it is brightly orchestrated for a string quintet, a wind quintet, harpsichord and percussion. . . .

"There are dances to amplify the fun, upon more of Mr. Pinkham's gently bubbling tunes. . . ."

(Cyrus Durgin, Boston Daily Globe, July 26, 1956).

(Continued on page 23)

¹To be performed by New York City Center Light Opera Company, March 13 through March 24.



First Performances

As far as possible, this is a complete list of first performances of works by members of the American Composers Alliance since the last issue of the Bulletin went to press. If there are any omissions, they will be reported in the next issue.

ARTHUR BERGER

POLYPHONY FOR ORCHESTRA—Louisville Orchestra, Louisville, Ky., November 17, 1956 (Robert Whitney, conductor).

HERMAN BERLINSKI

PRELUDE FOR ROSH-HASHONAH—Congregation Emanu-El of the City of New York, January 13, 1957 (Herman Berlinski, organ).

Passacaglia on the Melody of Kol-Nidre (Prelude for Yom Kippur)—Congregation Emanu-El of the City of New York, January 13, 1957 (Herman Berlinski, organ).

GORDON W. BINKERD

SONATA FOR PIANO (1955)—University of Illinois, Urbana, Ill., January 6, 1957 (Claire Richards, piano).

HENRY BRANT

THE 4TH SEASON FOR VOICE, VIOLIN, FLUTE, OBOE AND BELLS—Kaufmann Concert Hall, New York City, February 3, 1957 (Jan Ruetz, mezzo soprano; Max Pollikoff, violin; Lois Schaefer, flute; Robert Bloom, oboe; Henry Brant, bells).

"... Henry Brant's *The Fourth Season*, a piece for singer, and five instrumentalists, with projected film-painting.

"The latter work was really off-beat. Scattering his performers throughout the hall, upstairs and down, Mr. Brant had the lights turned out and proceeded to titillate the eyes and ears of all present with an absorbing succession of colorful sights and sounds. It was a successful experiment by a gifted man who is never at a loss for an idea."

(A. H., N. Y. *Herald Tribune*, February 4, 1957)

CHOU WEN-CHUNG

IN THE MODE OF SHANG, FOR CHAMBER ORCHESTRA—Columbia University, New York City, February 2, 1957 (Carlos Surinach, conductor).

"The orchestral work . . . has a pleasantly exotic and dissonant texture. . . ."

(E. D., N. Y. *Times*, February 4, 1957)

"... attractive in the exotic manner, and there is no questioning that Mr. [Chou] has an ear for delicate, multi-colored sonority. . . ."

(J. S. H., N. Y. *Herald Tribune*, February 4, 1957)

HENRY LELAND CLARKE

MONOGRAPH FOR ORCHESTRA—Sanders Theater, Cambridge, Mass., November 2, 1956 (The Harvard-Radcliffe Orchestra; Attilio Poto, conductor).

HENRY COWELL

STRING QUARTET #5—12th Festival of Chamber Music, Coolidge Auditorium, Washington, D. C., October 19-21 (Juilliard String Quartet).

"Among the other works heard at the festival I must mention a naive but delightfully leprechaunish String Quartet number 5 by Henry Cowell. Except for the too archaic corner movements, the work had an irresistibly wistful charm. . . ."

(Johan Franco, *Virginian Pilot and Portsmouth Star*, October 28, 1956)

VARIATIONS FOR ORCHESTRA—Cincinnati Symphony Orchestra, Cincinnati, Ohio, November 23, 1956 (Thor Johnson, conductor).

ROGER GOEB

CONCERTINO #2 FOR ORCHESTRA—Louisville Orchestra, Louisville, Ky., November 28, 1956 (Robert Whitney, conductor).

ELIZABETH GYRING

PIANO SONATA No. 1—Composers Group of New York City, October 26, 1956 (Elizabeth Gyiring, piano).

ALAN HOVHANESS

SYMPHONY No. 3, Op. 148—The Symphony of the Air, Carnegie Hall, New York City, October 14, 1956 (Leopold Stokowski, conductor).

"Both Mr. Hovhaness' Third Symphony and Mr. Leimer's Fourth Piano Concerto were composed this year. Mr. Hovhaness' work is straightforward, expressively revealing and melodically fertile. Its themes, as in much of his music that has never been heard here, have the somewhat Oriental flavor and contour which suggest his Armenian ancestry, and also possess definite profiles. The scoring shows skilled craftsmanship—one of its memorable points is the deep, imposing introductory passage for the tuba—and there is ample color."

(Francis D. Perkins, N. Y. *Herald Tribune*, October 15, 1956)

"Alan Hovhaness' Symphony No. 3 (1956) promised to be the most substantial. . . ."

"Hovhaness opens his symphony with a tuba theme, the first of many individual ideas. The three movements bristle with vigorous writing and a rhythmic urge that finally works into a kind of perpetuum mobile."

(Miles Kastendieck, N. Y. *Journal American*, October 15, 1956)

"Most readily appealing of last night's music was Alan Hovhaness' Third Symphony—a work bustling with vast energy and an exotic melodic warmth deriving in part from the com-

poser's Armenian background."

(*Louis Biancolli, N. Y. World Telegram and Sun, October 15, 1956*)

CHARLES E. IVES

ROBERT BROWNING OVERTURE—The Symphony of the Air, Carnegie Hall, New York City, October 14, 1956 (Leopold Stokowski, conductor).

"It is an amazingly complex overture, bounding and pulsing with cross-rhythms and themes within themes; shrieking in its intensity at times, almost fiendish in its resistance to the accepted rules of the game."

(*Louis Biancolli, N. Y. World Telegram and Sun, October 15, 1956*)

"Ives' anticipation of the 20th Century revolution in music may be found in this overture. It is an extraordinary score, engulfing the listener in a sea of sound and painting Browning cubistically."

(*Miles Kastendieck, N. Y. Journal American, October 15, 1956*)

"The late Charles Ives' *Robert Browning Overture*, written thirty-five years ago, might not be called music of today in a point of time, but, as compared with its companions of the program, it gave no suggestion of an earlier date; it seemed the most venturesome of the four works, one of the most emotionally charged, and one with the greatest degree of proclamative dissonance. Apart from the tender, meditative episode which appeared at the beginning and the close, and also midway, it gave an impression of emotional rhythmic and instrumental conflict and stress, with no consideration of what might have been its Browningsque base necessary to realize its expressive force."

(*Francis D. Perkins, N. Y. Herald Tribune, October 15, 1956*)

"The piece with the most impressive music was Charles Ives' *Robert Browning Overture*. . . .

"The overture alternates between a turgid turbulence in which the entire orchestra keeps going lickety-split and passages of touching quality. One need not seek for literal correspondence between the music and the subject, Browning. But in the broad, lyrical pages, there was a sense of philosophic calm that made one think of the lines, 'Grow old along with me, the best is yet to be, the last life for which the first was made.'"

(*Howard Taubman, N. Y. Times, October 15, 1956*)

DONALD JENNI

TRAITZ DE LA FENESTRE (Five Chansons on French Renaissance texts)—DePaul University Little Theater, Chicago, Ill., November 29, 1956 (George Schuman, tenor; Joan Hannauer, alto; Marilyn Fillis, soprano; Theodor Kruzich, viol; Richard Pitera, viol; Donald Jenni, recorders).

HOMER KELLER

SYMPHONY No. 3—Honolulu Symphony Orchestra, Honolulu, T.H., December 9, 1956 (George Barati, conductor).

NORMAND LOCKWOOD

CHILDREN OF GOD (ORATORIO—PART I: "AM I MY BROTHER'S KEEPER?")—Cincinnati Symphony Orchestra, Cincinnati, Ohio, February 1, 1957 (Marcelle Bolman, soprano; Shirley Delp, contralto; Franklin Bens, tenor; Edgar Keenon, baritone; Berea College Oratorio Choir; Thor Johnson, conductor)—For further information, see elsewhere in this issue.

ANTONIO LORA

FAERIE FROLIC (SONG) — Brooklyn Academy of Music, Brooklyn, N. Y., January 3, 1957 (Vera Ernst, soprano; Antonio Lora, piano).

OTTO LUENING

SUITE FOR DOUBLE BASS AND PIANO—Composers Group of New York City, January 22, 1957 (Robert Gladstone, double bass, Alvin Brehm, piano).

"Mr. Luening's Suite was concise, rhythmic and developed to the saturation point. . . ."

(*A.M.B., N. Y. Herald Tribune, January 23, 1957*)

ROBERT MCBRIDE

FANTASY ON A MEXICAN CHRISTMAS CAROL (Villancico de Navidad)—University of Arizona, Tucson, Ariz., November 19, 1956 (Henry Johnson, conductor).

"Robert McBride's *Fantasy on a Mexican Christmas Carol* was a premiere performance. McBride is a graduate of the University of Arizona now living in New York City. . . . The orchestra players took particular pleasure in interpreting this selection."

(*Geraldine Saltsberg, Arizona Daily Star, November 20, 1956*)

WALTER MOURANT

STRING QUARTET—Composers Group of New York City, January 22, 1957 (Leo Rybb and Albert Mell, violins; Sol Greitzer, viola; Alexander Kouguell, cellist).

" . . . nicely written for the instruments."

(*A.M.B., N. Y. Herald Tribune, January 23, 1957*)

HALL OVERTON

SONATINA FOR VIOLIN AND HARPSICHORD—Carnegie Recital Hall, New York City, September 25, 1956 (Sonya Monosoff, Paul Maynard).

SYMPHONY FOR STRINGS—Music in the Making Series, Cooper Union, New York City, October 19, 1956 (David Broekman, conductor).

SOLOMON PIMSLEUR

CONTRAPUNTAL ETUDES FOR PIANO, Op. 4, Nos. 1, 8, 10, 11, 12—Mason and Hamlin Concert Hall, New York City, February 16, 1957 (Solomon Pimsleur, piano).

DANIEL PINKHAM

CONCERTO FOR VIOLIN AND ORCHESTRA — September Festival, Coonamessett, Mass., September 8, 1956 (Robert Brink, violin; Daniel Pinkham, conductor).

"Robert Brink, violinist, and the Cambridge Festival Orchestra were heard in . . . a first performance of Daniel Pinkham's new work (Concerto for Violin and Orchestra). Mr. Brink's playing was brilliant."

"It is impossible, obviously, to appraise a complex work, such as Pinkham's new Concerto. One has, however, certain strong initial impressions. In general, even with new works where the musical material may be unusually complex, these first impressions, when favorable, come largely from the listener's instinctive sense that the composer has been able to add up the fragments that make up musical structures into a convincing whole."

"In the first two movements of Pinkham's Concerto, this listener found himself with 'parts' but not wholly convinced with the 'whole'. But a compelling rhythmic figure swept everything along in the finale."

(*Cape Cod Standard Times, September 9, 1956*)



"Mr. Pinkham's new work is a dramatic piece of music, foreboding rather than brooding, full of electric bits of suspense. The Introduction and Capriccio are syncopated, suggesting jazz influences. The phrases are terse, deliberately crowded against one another, allowing little room for thematic development.

"The Nocturne begins more calmly but under the same ominous tension which characterizes the concerto as a whole. Oboe, French horns, and harp are featured as well as violin. But the phrases become abrupt again, the bass is plucked more often than bowed, the harp is heard in sudden pizzicati which play upon the nerves.

"The Scherzo-Finale opens with perhaps the concerto's most brilliant passage: a headlong rondo air of gypsy flavor, which successfully releases the tensions pent up by the rhythmic devices of the earlier movements.

"This is an expertly written work, aiming at nervous intensity rather than emotional scope, establishing a mood rather than expressing one. Mr. Brink's execution was spare and exact with the dry tone which the piece called for."

(Melvin Maddocks, *Christian Science Monitor*, September 10, 1956)

WEDDING CANTATA—Jordan Hall, Boston, Mass., November 6, 1956 (Alumni Chorus of the New England Conservatory of Music; Lorna Cooke DeVaron, conductor).

"... But the major work of the program was Daniel Pinkham's *Wedding Cantata*, here given its first concert performance. Based on four brief verses from the *Songs of Solomon*, the cantata calls for small chorus, soprano soloist and small chamber orchestra. The vocal and instrumental combinations are fortuitous ones. The sonorities which Mr. Pinkham draws from the ensemble are attractive. The melodic lines themselves, while not startlingly original, are nicely suited to the sentiment of the verses. Altogether, a successful work in a genre not widely cultivated today."

(J.W.R., *Boston Daily Globe*, November 7, 1956)

LELAND PROCTER

FANTASY FOR FLUTE AND PIANO—Brookline Library Music Association, Brookline, Mass., November 14, 1956 (Elinor Preble, flute; Linda Dunlap, piano).

EDA RAPOPORT

SECOND VIOLIN AND PIANO SONATA—Composers Group of New York City, October 26, 1956 (Yvette Rudin, violin; Esther Ostroff, piano).

SONG OF SONGS FOR SOPRANO AND TENOR — Composers Group of New York City, November 16, 1956 (Ingeborg Pedersen, soprano; Vincent Profita, tenor; Harold Kohon, conductor).

WALLINGFORD RIEGGER

OVERTURE FOR ORCHESTRA, OP. 60—Cincinnati Symphony Orchestra, Cincinnati, Ohio, October 26, 1956 (Thor Johnson, conductor).

ELNA SHERMAN

WILLOW WHISTLE (SONG WITH DESCANT RECORDER)—The Boston Recorder Consort, Newton, Mass., October 25, 1956 (B. Wallace, soprano; E. Sherman, descant recorder).

VALLY WEIGL

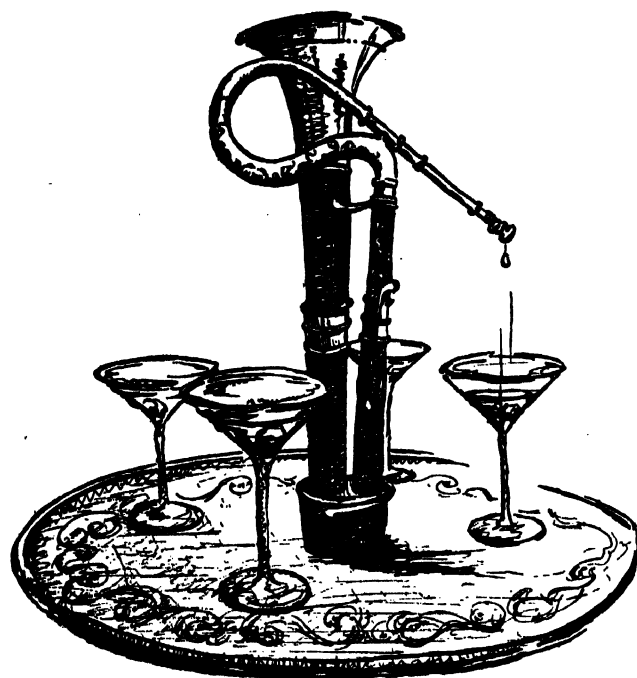
LYRICAL SUITE FROM FREDERICKA BLANKNER'S "ALL MY YOUTH"—Composers Group of New York City, October 26, 1956 (Ethel Erdos, mezzo soprano; John Wummer, flute; Martin Ormandy, cello; Vally Weigl, piano).

"Vally Weigl's *Lyrical Suite* proved the most interesting and convincing."

(L. T., *N. Y. Herald Tribune*, October 27, 1956)

"Perhaps the most ingratiating of the group was Vally Weigl's *Lyrical Suite* from Fredericka Blankner's poems 'All My Youth'. This cycle of seven songs maintains a charming lyric flow from start to finish. The voice part, sung by Ethel Erdos, mezzo-soprano, is accompanied by a gracefully transparent counterpoint of flute, 'cello and piano."

(E. D., *N. Y. Times*, October 27, 1956)



A Prospectus for Musicians

(Continued from page 14)

functions); aid whatever live theatrics are taking place in the community; and last but not least, reserve some time for its members to offer instruction.

Such services are, of course, presented free and by request. (As a last resort in dull seasons the personnel could hire a hall, give a concert—the musicians, conductor, librarian, etc., being paid for by taxes). Any citizen with a reasonable need for music is free to ask for it and would probably get it, schedule permitting.

Perhaps yearly exams might be held and instrumental hiring done on an absolute quality basis. This would tend to keep performance at a high level by encouraging new talents and challenging current players.

As can be imagined, this is a busy group, probably having a whale of a time.

If small villages throughout the world (think, even, of little Bali) can support an orchestra for just exactly the functions described here it seems to the author that, with perhaps a little of what he thinks is called "lobbying," suasion in an enterprising community and some knowledge-giving stumbling, our small but useful, pleasantly busy, orchestra might emerge in these United States.

The notion is definitely zany; but who knows?

A New Oratorio and an Old Opera

(Continued from page 19)

"Possibly the highest compliment that can be made to the new version of *The Beggar's Opera* at Sanders Theater is that it looks like the drawing of William Hogarth. The show has that sense of tumultuous life and variety of character which you find in the plates of Hogarth, who was operating in London when John Gay and Dr. Pepusch ran up the original *Beggar's Opera*. The next highest compliment to be paid the Cambridge Drama Festival production is that Daniel Pinkham's music is melodious delight and extremely clever in period suggestion. . . .

"Make no mistake, this is a really new version of the 18th century musical. You could call it a re-arrangement in terms of modern theater resources, but with the original story and its period flavor kept intact.

"'We changed the play quite a bit,' said adapter Richard Baldridge the other morning. 'In the interests of plot continuity, of course. We wanted to keep the bitterness of the 18th century, which may not have been unlike the bitterness of our own 20th century. Of course the original political satire was extinct long, long ago. But we wanted to retain as best we could, elements of the satire upon opera of Gay's and Pepusch's time. We had to try to find some new humor. Perhaps the one lasting joke is that beggars behave, fundamentally, much as more elevated people do. . . .'

"'A lot of the score was written in North and South Dakota, when I was on tour with violinist Robert Brink,

last Spring,' said Pinkham. 'While he drove, I wrote down notes. We have interpolated two Handel excerpts—"Hail, the Conquering Hero," from *Judas Maccabaeus* as the second act finale, and a bass aria from *Xerxes*. Miles Morgan found that. We use it with Peachum's song about hanging. The words for Mrs. Coaxer's naughty song, "I Once Was a Maid" came out of a cantata, a very—what shall we say?—bawdy?—example of verse by Robert Burns. He called it *The Jolly Beggars*.

"'The orchestration is all new, and so is much of the harmony. My notion was to use original harmonization whenever it seemed fitting, but I've taken some of the music into the 20th century style a little. The two musical periods have more in common than either has with the 19th, so you'll find nothing 19th century in the music.'

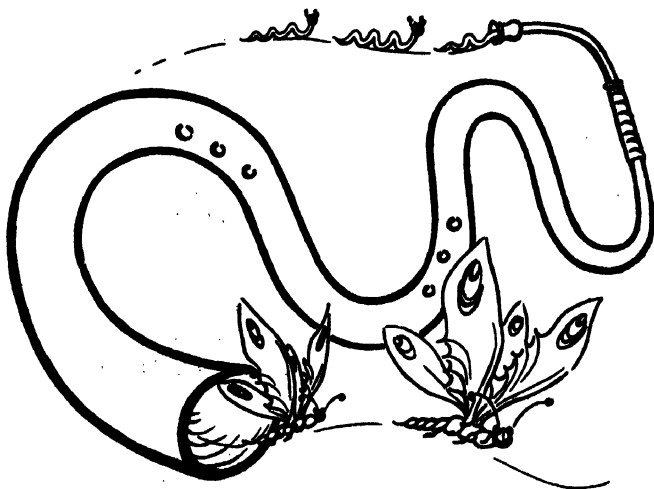
"Pinkham may have wrought better than he realizes. Here is a score absolutely clear, never too full, piquant in orchestral detail, including some ingenious effects for high string harmonics. He uses a string quintet, a wind quintet (no clarinet, for that would have been out of period frame), percussion and harpsichord, which last is very prominent. The degree and quality of melodic invention are remarkably good. These are real tunes that Pinkham has conceived; they sing well and they touch the ear pleasantly. The harmony beneath them is proper to the time (approximately, at least) and of original turn. . . ."

(Cyrus Durgin, Boston Sunday Globe, July 29, 1956)

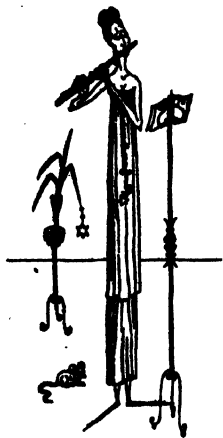
Well, there are two big works, enthusiastically acclaimed. Anyone need a new oratorio or an old opera, newly dressed?

The Kaufmann Concert Hall is also playing host this season to Max Pollikoff's *Music in Our Time: 1900-1957* series. Although several of the 10 concerts took place before this issue of the *A.C.A. Bulletin* went to press there is still time to hear a large number of provocative works by some of America's most talented composers. Season subscriptions are \$5.00, single admissions \$1.00. For list of programs and tickets, contact Kaufmann Concert Hall.

Members of the Alliance whose compositions are featured in this series are Henry Brant, Wallingford Riegger, Frank Wigglesworth, Vladimir Ussachevsky, Herbert Haufrecht, Otto Luening, Robert McBride, Ben Weber, Gordon Binkerd, Lester Trimble, Chou Wen-chung, Roger Goeb, Hall Overton and Russell Smith.



Information Department



HENRY Cowell, accompanied by his wife, the musician Sidney Cowell, is at present traveling around the world under the auspices of the United States Information Service, through a travel grant from the Rockefeller Foundation, to present a series of concerts of American works, propagandize in the behalf of contemporary American music and to study the general current musical situation abroad. There have been concerts in Germany, Turkey, Lebanon, Iran and India; others have been booked in Japan.

As for radio performances, RIAS (Italy) transmitted Cowell's 11th Symphony on November 15, and again on November 16; the Hamburg radio, at a later date; and part of the same work was broadcast over the Southwest Radio in Freiburg. Another performance of the symphony took place over Radio Liban, October 7; and the 10th Symphony, on October 22. Some of Henry Cowell's piano music was broadcast over the Armed Forces Radio in Stuttgart and Frankfurt.

"There have been broadcasts of my recordings nearly everywhere," writes Mr. Cowell in one of his letters to ACA, "with the climax of three hours of my stuff on Radio Lebanon in Beirut."

In listening to the music of Oriental cultures Westerners are anxious to identify aspects of that music with tangible references to their own musical cultures. It is interesting, therefore, to see an Indian audience placing certain themes from American works in the framework of their own ragas. In a communiqué from Madras, the *Indian Express* printed the following on December 27, 1956 (here given in excerpt):

The lecturer then answered a few questions from the audience. Mr. V. A. Venkataraman, formerly of the State Bank of India, identified with Indian Swara notation, three of the illustrations, as representing Bhupala (McPhee) Nata Bhairavi (Hovhaness), and a mixture of Sankarabharanam and Harikambhoji (Peggy Glanville-Hicks).

The president of the conference, Sri Tiruvibhimishalai Subramania Pillai, and Sangits Kalandhi Sri Palladam

Sanjiva Rao said that Mohanam was also recognisable in the first illustration. Commenting on this Dr. Cowell said that there were no melodic threads in the music of the world which those here could not identify with some raga or other of Indian music.

Elsewhere in his lecture Henry Cowell had this to say: "Indian classical music has the greatest amount of technical variety in melody and rhythm and it has the greatest subtlety of range in philosophy and feeling." Answering a question whether on the whole the influence of Oriental on American music was good or bad, Cowell said it was too early to judge and there was lack of good teachers of Indian music in America.

* * *

The *Bulletin of American Composers Alliance* is anxious to start a "Letters to the Editor" column. It's hard to believe people agree with everything we print . . . Can't we have letters from some of our readers for the next issue? To the more querulous communications, or in the face of downright angry ones, we will provide an answer whenever possible.

* * *

Excerpts from Avery Claflin's opera, *La Grande Bretèche* were performed over Columbia Broadcasting System radio network on Sunday, February 3rd. A complete recording of the opera is soon to be released through Composers Recordings Inc. The libretto for this work was adapted from Balzac's tale by George R. Mills. The recording will feature Patricia Brinton, soprano (Wife); Richard Owens, baritone (Husband); William Blankenship, tenor (Lover); Sheila Jones, soprano (Maid); Earl Gilmore, tenor (Pierre); and a male trio made up of Werner Harms, Kari Nurmala and Eugene Hartzell. The Vienna Orchestra is conducted by F. Charles Adler.

* * *

A concert in memory of Erich Itor Kahn (1905-1956) was given in Kaufmann Concert Hall at the YMWHA, Lexington Avenue at 92nd Street, New York, N. Y., on Tuesday, March 5, 1957. The program consisted of three works of Mr. Kahn: Three Baguettes, and *Ciaconna dei Tempi di Guerra*, for piano and the String Quartet (in one movement); followed by the String Quartet in A minor, Op. 29, of Franz Schubert. Participating artists were Beveridge Webster, piano; and the Juilliard String Quartet (Robert Mann and Robert Koff, violins; Raphael Hillier, viola; Claus Adam, cello).

A BULLETIN





American Composers Alliance

2121 Broadway, New York 23, N. Y.

Officers:

ROBERT WARD, *President*

RICHARD DONOVAN, *Vice-President*

HUGO WEISGALL, *Second Vice-President*

ULYSSES KAY, *Secretary*

AVERY CLAFLIN, *Treasurer*

ROGER GOEB, *Assistant Secretary*

LOCKREM JOHNSON, *Assistant Treasurer*

OLIVER DANIEL, *Consultant*

CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON

HENRY BRANT

ELLIOTT CARTER

VIVIAN FINE

MIRIAM GIDEON

ANTONIO LORA

OTTO LUENING

ROBERT MCBRIDE

WALLINGFORD RIEGGER

Editorial Committee:

HENRY BRANT

NORMAN CAZDEN

MIRIAM GIDEON

FREDERIC HART

BEATRICE LAUFER

WALLINGFORD RIEGGER

LESTER TRIMBLE

Bulletin Editor: JAMES RINGO

Associate Editor: CAROL TRUAX

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Edward Ballantine
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow
*Marion Bauer
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Carl Buchman
Thomas Canning
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Hugo Davise
Richard Donovan
Eric Dressel
Robert Erickson
Vivian Fine
Irwin Fischer
Johan Franco
Florence Galajikian
Edwin Gerschefski
Miriam Gideon
P. Glanville-Hicks
Roger Goeb
Forrest Goodenough

Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyring
Lou Harrison
Frederic Hart
Herbert Haufrecht
Irwin Heilner
George Henry
Ethel Glenn Hier
Wells Hively
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenni
Lockrem Johnson
*Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Kochler
Ellis B. Kohs
Ezra Laderman
Victor Landau
Beatrice Laufer
John Lessard
H. Merrills Lewis
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Teo Macero
Robert McBride
Colin McPhee
Charles Mills
Walter Maurant
Otto Mueller
Robert Nagel

Dika Newlin
Willson Osborne
Hall Overton
Lee Pattison
George Perle
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Eda Rapoport
Lewis Raymond
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Elna Sherman
T. Stanley Skinner
Russell Smith
David Stackhouse
Leon Stein
Halsey Stevens
Gerald Strang
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
George Wehner
*Karl Weigl
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Arthur Willman
Joseph Wood
Yehudi Wyner

Affiliated Members: Roy Harris, Mary Howe, Walter Piston, William Schuman

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives,
Mrs. Erich Itor Kahn, Mrs. Karl Weigl

*Deceased

VOLUME VI
NUMBER 3
1957

**BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE**

CONTENTS

	PAGE
QUINCY PORTER <i>Howard Boatwright</i>	2
PRINCIPAL WORKS: QUINCY PORTER	5
SUMMERS IN ASPEN (1951-1957) <i>Charles Jones</i>	8
NEW YORK CRITICS AND THE CITY OF BRASS: An Editorial	10
LETTERS TO THE EDITOR	11
PROBLEMS OF OUR TIME IN MUSIC: "THE GREAT PERFORMANCE" <i>Roger Goeb</i>	12
ECSTATICS AND ALCHEMISTS <i>Paul Henry Lang</i>	14
IN MEMORIAM: ERICH ITOR KAHN (Retrospect and Prospect) <i>Dika Newlin</i>	15
DISCS AND REVIEWS: 1955-1956	18
INFORMATION DEPARTMENT	23

QUINCY PORTER

by HOWARD BOATWRIGHT

A composer's style follows no prescribed formula in its absorption of influences. It is sometimes suggested, however, that the kind of music a man writes will reflect his ancestry or the geography of his homeland. This idea, put into effect by such composers as Smetana and Sibelius, has been carried over into our own times and country. A composer of the American West will be said to reflect the open landscape of that part of the country (he has a fondness for open fifths), or one of New England origin will be said to reflect the rigid spirit of the Puritans (he has no use for soft, comfortable sounds, or he uses hymn-tunes sprinkled with a few antique-sounding wrong notes). American music has a few composers whose stock in trade has been such geographical or ancestral Americanism. But it has others who are outstanding violators of the geographical and ancestral principles, and one of these is Quincy Porter.

As far as ancestry and geographical background are concerned, Quincy Porter should be the perfect New England composer, but he has written not a single work with title or content to suggest that he is from New England. There is a *Ukrainian Suite* (1925) for strings, a *String Sextet on Slavic Folk Songs* (1947), and music for plays (*Anthony and Cleopatra*, 1934, *Sweeney Agonistes*, 1933), but there are no other titles among his list except such general ones as "quartet," "sonata," "dance," "symphony," "concerto," etc. Virgil Thomson used to call a certain highly prevalent style of the thirties, which employed such abstract forms and titles, the "international style." But Porter's music doesn't fit that niche either—it is too personal, and, in a way, too evocative of some sort of atmosphere (*not* New England) to be so categorized. Since it is a very personal idiom, it reflects more than anything else the psyche of its maker, and, of course, it was formed through a succession of purely musical influences during the composer's career as practicing musician.

Quincy Porter was born in New Haven, Conn., in 1897, a direct descendent of the great New England divine, Jonathan Edwards, and the son and grandson of Yale professors. He was brought up in New Haven in the same house in which he now lives, attending

Hopkins Grammar School and Yale (as did his Connecticut predecessor, Charles Ives). As an undergraduate at Yale, Porter studied violin and composition, the latter under Horatio Parker. The Yale classes of those years were exceptionally fruitful, as they also produced, among others, Douglas Moore and Roger Sessions. For his graduation, Porter composed and played a Brahmsian violin concerto, and he also won a prize for writing the best fugue of the year. The concerto, purely a student work, was entered in the first American Prix de Rome contest in 1921 and was regarded highly enough to receive honorable mention.

Porter left Yale in 1920 with the image before him of his teacher, Parker, for whom he has always had the greatest respect, and Parker's younger colleague, David Stanley Smith. These men were Leipzig-trained (Rheinberger)—Parker spoke German like a native—and neither of them had anything to do with the modernism of Paris or Vienna. As for their home-grown modernist, Charles Ives, they simply regarded him as a crack-pot, although obviously to be respected for his successes in the insurance business. Brahms and Elgar (also Sibelius, for Smith) set the outermost limits for their stylistic horizons. For Parker, however, these limits were more a matter of practice than of theory; according to his pupils (even Ives), he was not blind to what the future was going to bring in musical styles, but he loved the idiom he had grown up with. For this reason, the first World War was a double catastrophe to him; it meant the collapse of the Europe he had known, and it also symbolized the collapse of his musical world. One of Porter's most vivid memories as a student was playing in the orchestra for a performance of Parker's last piece, an ode called *A.D. 1919*, which Parker himself conducted, and was almost unable to carry through because of his emotion.

The war brought a complete end to the earlier practice of going to Germany for advanced study, so when Porter was ready to go abroad, his goal was Vincent d'Indy's Schola Cantorum in Paris. He and others among his Yale colleagues found this very exciting, as it was a total change from their previous over-Germanized

training. They became, instead, absorbed in the French point of view, and, in reaction, more or less anti-Teutonic.

After Porter got back from Paris he lived in New York, where he played the violin in the Capitol Theatre orchestra, and both he and Roger Sessions studied privately with Ernest Bloch. When Bloch was invited to teach at the Cleveland Institute, both young men went along with him for further study, and under Bloch's auspices they both began their teaching careers at that school.

Porter became very active as a performer in his Cleveland days. He was the viola player of the de Ribaupierre Quartet (headed by André de Ribaupierre) which gave a number of concerts each year in the Cleveland area, including the entire cycle of Beethoven quartets, and such notable first performances as that of Bloch's Quintet. These years as a quartet player were also the proving period for Porter's own style of chamber music writing. The first two string quartets and a piano quintet (still in manuscript, and withheld from performance now) were composed and performed in Cleveland between 1923 and 1927. And in spite of his preoccupation with chamber music at the time, Porter also wrote two orchestral works—the published and widely played *Ukrainian Suite* for strings and a Suite in C Minor for full orchestra (still in manuscript).

Under Bloch's guidance, practically every vestige of Porter's early stylistic influences disappeared. Bloch as a teacher, however, did not encourage his pupils to imitate him; he gave them very thorough instruction in counterpoint, particularly, and he gave them a technique of analyzing historical styles to ferret out their constructive essentials. This technique of analysis was of great value to Porter, who applied it especially to the style of Orlando di Lasso's motets. His study of Lasso produced a teaching book which he used later on, but more important than that, it had an effect upon the development of his personal style. From it he derived his ideal of flowing, almost consistently stepwise melody, and very close knit continuity of sections.

In 1928, Porter returned to Paris on a Guggenheim Fellowship, and he managed to stretch this good fortune far enough to remain in Paris for three years.

If Porter's first visit to Paris was a little early, coming before the tide of gifted Americans which included Copland, Piston and Harris, his second was a little late. His style was not influenced very much by this visit; he already knew by then how he wanted to write, and he spent his time in Paris doing precisely that, taking no lessons from Nadia Boulanger, who had become the very much sought after teacher for visiting Americans. It is possible that the individuality of Porter's style is in some

degree accounted for by his withdrawal into himself during his three years in Paris. At any rate, those years, free from teaching responsibility, brought him over the hump that faces every young composer. During this time he wrote the Sonata for Violin and Piano No. 2, his earliest published piece after the not too typical *Ukrainian Suite*. This sonata has since found a sure place among works of its kind and has been recorded twice in recent years. Also from this time came the String Quartet No. 3, which was performed often and recorded by the Gordon Quartet, establishing Porter's reputation as a chamber music composer; the Sonata for Piano, for Beveridge Webster; a skillful and idiomatic Suite for Viola Alone, often performed by Porter himself; and a close-knit Quintet for Clarinet and Strings.

The compositions of the period 1928-1931 contain the prototypes of the melodic, rhythmic and textural devices which were later on to typify the more mature Porter. For instance, the first page of the String Quartet No. 3 (see Example 1) shows characteristic use of a strong "head-motive" rather than a full-fledged theme

String Quartet No. 3

Quincy Porter

I

Example 1. (Copyright 1935, 1936 by Quincy Porter)—Courtesy S.P.A.M. (Carl Fisher).

of some bars length, a bass pedal treated in a rhythmically significant way, many uses of the mordent figure (both alone and incorporated in scalewise groups of sixteenth-notes) and a vital sort of rhythmic counterpoint which creates tension by acting against the metrical character of the leading part. The beginning of the first *allegro* section of the String Quartet No. 8, written 20 years later (1950), shows enough of the same characteristics to make it easy to identify it as the work of the same composer (see Example 2).



Example 2—Courtesy Valley Music Press.

If an individual style is a criterion of a composer of significance there can be no doubt about Porter, because after an initial acquaintance with his work one can always identify it.

The consistency which has characterized all of Porter's music, from the first successful pieces of the Paris days to the present, results from his approach to the act of writing. He listens only to his "inner ear" and refuses to be led astray by anything else. Even a poem is a distraction to him unless it happens, by coincidence, to fit with what he hears inside himself. This accounts partly for the scarcity of vocal works. Fads of the moment have not moved him since his style was formed nor has environment had anything to do with it. A

number of years as a colleague at Yale of so powerful a personality as Hindemith, for example, produced not the slightest change. But refusing to utilize sources outside himself has sometimes made composing a painfully slow process; and there has always been the problem of avoiding sameness, and of making a new experience of each piece. For this reason, Porter says, the start of a new work is often a severe struggle. The struggle is worthwhile, however, because the music that results is genuine to the core. Because Porter wears no disguises and because he hides nothing behind attractive externals there is never a disillusionment after getting to know his music better. And it has a certain freedom, since it is bonded to no "ality" or "ism," which prevents it from being quite predictable in spite of its overall consistency.

If the Paris years produced the prototypes of the later chamber music, the Vassar years, where Porter taught from 1932 to 1938, produced those of the later orchestral works. The first was his *Poem and Dance*, written in the summer of 1932, just before he went to Vassar, and the second was his Symphony No. 1, composed in 1934. These pieces have the same fresh vitality of the Paris chamber music and they successfully transplant a certain busyness of texture, indigenous to chamber music, to the orchestra. The success of the transplanting comes from Porter's intimate knowledge of the strings and his very keen ear for balances (what better school for this than quartet playing?). Surprising features, considering the composer's experience up to that point, are a flair for brilliant trumpet writing, and effective, almost exotic, use of the percussion (see Example 3).



Example 3—Symphony No. 1 (Opening 1st Movement).

Also written during the Vassar years were a *Dance in Three Time* and *Music for "Anthony and Cleopatra"* for chamber orchestra, and, in 1938, *Two Dances for Radio* for full orchestra.

It was in 1938 that Porter was called to his most important administrative post; he went to the New England Conservatory as dean, and three years later he succeeded Wallace Goodrich as director.

Strangely enough, Porter's years in Boston failed to gain for him one advantage which was acquired by a number of other composers of less stature; in spite of his proximity to Koussevitsky and the Boston Symphony, these well-known champions of the American composer never performed any of his music. While major string quartets had played and recorded Porter's chamber music by the time he went to Boston, it still remained for him to achieve a comparable success in symphony halls. With so superb an outlet close at hand, one would have expected a definite turn of his efforts in the direction of orchestral music—yet this did not occur.

Porter surely was aware of his opportunity in Boston, and of its importance to his whole career (next to operas, orchestral performances have always done the most to further a composer's reputation), but 'curious circumstances seemed to stand in the way. For one thing, the assumption of administrative duties curtailed his never over-prolific output. For another, there was the matter of the First Symphony, about which he had strong feelings. It was available at any time to Koussevitsky, but the maestro, as was his custom, wanted the first performance of any American work on which he bestowed his highly esteemed favors. Previous performances by the New York Philharmonic had rung down the curtain on the First Symphony as far as he was concerned. While Koussevitsky requested a new work from Porter, he, in a sense, petulant about his first effort in that form, did nothing about it.

In 1946 Porter's father died in New Haven, and the same year David Stanley Smith retired. The natural thing happened—Porter was called to a professorship at Yale, where he has remained since then.

The decade in New Haven has been more fruitful than the over-burdened years in Boston, and the orchestra has again assumed a place of importance in Porter's creative activity, although not in the form of a symphony. The Viola Concerto (1948) is one of the most important of these works with orchestra, and it has been played extensively here and abroad by such soloists as William Primrose, Paul Doktor, Jascha Veissi and Harry Danks (of B.B.C.). *The Desolate City* (1950) for Baritone and Orchestra was premiered by Mack Harrell and Thor Johnson in Cincinnati, and finally the Concerto Concertante for Two Pianos and Orchestra won the Pulitzer Prize in 1954.

The Concerto Concertante was a pre-Rockefeller Louisville commission. It was composed in Florence when Porter was taking a sabbatical year's leave from Yale, in

1952-1953. Up to this point, the Concerto Concertante is the most recent large piece. It is especially interesting in any discussion of Porter's work because it carries all his well-known traits a degree or two higher than in any previous work and it has at least one completely new characteristic (i.e., new in Porter's style). In a way, this concerto is magnified chamber music, but the orchestral writing has big and imposing moments. The pianists are integrated into the whole (it is not a display piece), but they, too, have telling moments on their own. And in depth of expression, this work touches a level comparable in Porter's music only to that of the also recent Quartet No. 8. The new characteristic is a large amount of imitative writing, from short canons to whole fugal sections (see Example 4).

Imitative writing of this kind (except in the study of counterpoint) goes against a longstanding prejudice of Porter's (perhaps resulting from his early negation of Teutonic influence), and it will be interesting to see if the tendency continues in future works.

Porter's list of compositions as it now stands is a substantial, though not overwhelming, corpus, but what is much more important is that the mortality rate of its separate parts has been proportionately low. If one discounts the earliest student pieces and works written for specific purposes (plays, radio, etc.) the record of performances and the reception of the works after performance has been almost as much as a composer could hope for. And in the past few years Porter's discography has grown considerably. Here is a catalogue, with selected press comments, and a discography.

Example 4—Concerto Concertante.

Principal Works: Quincy Porter

ORCHESTRAL

UKRAINIAN SUITE FOR STRINGS (1925)

(First Eastman Festival, 1925) C. C. Birchard (Eastman)

"This suite grows with acquaintance. It was composed as far back as 1925. . . . On renewed acquaintance with the work the listener comes to respect Mr. Porter's modesty and thoroughness, capacity and brevity."
(Olin Downes, *N. Y. Times*, 1936)

SUITE IN C MINOR (1926)

Ms.

(Eastman Festival, 1928)

POEM AND DANCE (1932)

Ms.

Mercury Recording MG40013

(Cleveland Orchestra Summer Concert, 1932, composer conducting)

"In a thoroughly modern vein, and not unmixed with mannerisms of a distinctly American flavor, this terse, pungent writing moves evenly, and with commendable rapidity from its sombre opening . . . to an effective climax in the second piece. The latter abounds in rhythmic interest and color, its excitement made more intense and humorous by being leavened with ironic restraint."

(Herbert Elwell, *Cleveland Plain Dealer*, 1932)

SYMPHONY NO. 1 (1934)

Ms.

Overtone Recording No. 10

(N.Y. Philharmonic, 1938, composer conducting)

" . . . The texture of the music is firmly woven, the idiom mildly contemporary, the flavor quite dry—about four-fifths French vermouth with a dash of Parisianized vodka. . . . His thematic patterns are intricate, and they are adroitly designed and evolved. But the emphasis is rather on the elaborate and subtle counterpoint of rhythms, especially in the two end movements. Here the work of the composer is deft and ingenious and musicians will study it with interest. . . . In the slow movement . . . the writing for the woodwind is exceptionally skillful."

(Lawrence Gilman, *N. Y. Herald Tribune*, 1938)

"The Symphony, composed in 1934, is an extremely brilliant, vivacious, and crystal-clear achievement, resembling the violin sonata in the flawless transparency of its texture."

(Alfred Frankenstein, *High Fidelity*, 1956)

DANCE IN THREE-TIME, FOR CHAMBER ORCHESTRA (1937)

ACA-CFE

Overtone Recording No. 10.

(Commissioned by St. Louis Little Symphony; by whom first performed, Hans Lange conducting, 1937)

"The novelty of the evening was a *Dance in Three Time* by Quincy Porter for chamber orchestra, a lovely, imaginative, restrained modern piece that made a delightful impression on every experienced music lover. It is wistful, vagrant music that discovers some untraveled paths of the heart and the senses and adds, at all times, a hidden cerebral interest that constantly evades the analytical impulse it stimulates."

(Glenn Dillard Gunn, *Chicago Herald and Examiner*, 1937)

TWO DANCES FOR RADIO, IN FOUR- AND FIVE-TIME

(Commissioned by C.B.S., 1938)

Ms.

(C.B.S. Orchestra, 1938)

MUSIC FOR STRINGS (1941)

Mercury

MGM Recording E3117

(Commissioned by Music Press)

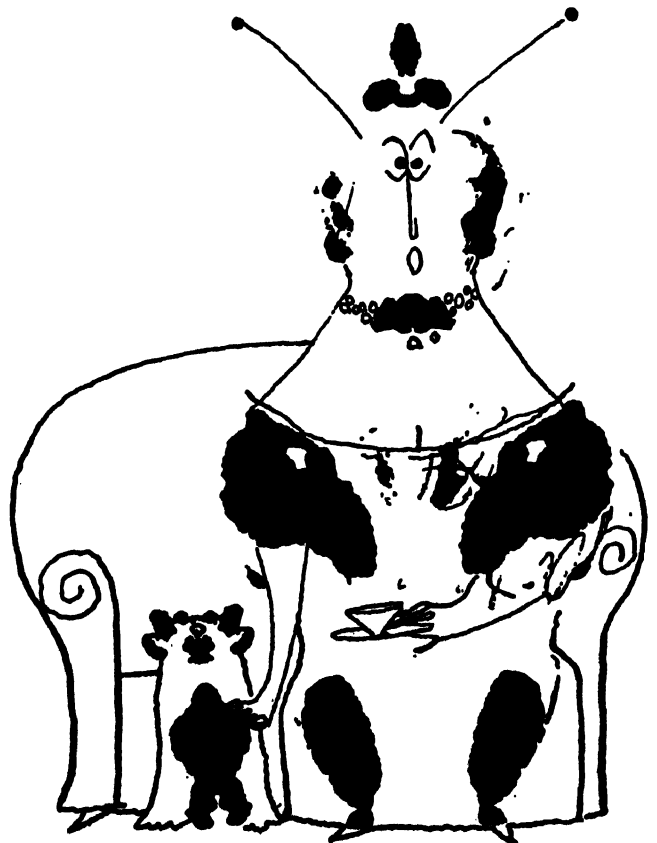
"It started out as if Porter had produced one of those ungrateful dissonant works in the extreme modern idiom, but then suddenly it took hold of your reviewer. And as the strings unfolded the closely knit themes, it took on a different character, the lovely short movement full of color and warmth, the third of dance-like character, full of intriguing jolly tunes."

(Norman Nairn, *Rochester Democrat and Chronicle*)

FANTASY ON A PASTORAL THEME, FOR ORGAN AND STRINGS (1943)

ACA-CFE

(E. Power Biggs, members of the Boston Symphony Orchestra, Fiedler, conducting, 1943)





CONCERTO FOR VIOLA AND ORCHESTRA (1948) AMP ARS Recording 36.

(Paul Doktor, C.B.S. Orchestra, 1948, Ditson Festival at Columbia University)

"A work of felicity and charm, or melodious pleasure, and rich, delectable colors."

(A. Frankenstein, *San Francisco Chronicle*)

"Lyricism of a long-breathed, meditative kind marked Mr. Porter's recently completed concerto, which is idiomatically written from the standpoint of the solo viola and also effectively combines and contrasts its colors and timbres with those of the orchestra at large. . . . The work as a whole gave a sense of imagination as well as of melodic appeal, of individuality and homogeneity of style."

(Francis D. Perkins, *N. Y. Herald Tribune*)

"Writing sympathetically for the viola, the composer makes it the melodic instrument it can be, and holds cadenzas to a minimum, praise be. The work ends with a chatteringly gay movement. Viola players should be grateful for its existence."

(Miles Kastendieck, *N. Y. Journal American*)

" . . . one sensed that Porter and the viola enjoyed a completely harmonious relationship in the period of this work's composition. Its mood is attractive, its craftsmanship undeviating."

(Irving Kolodin, *N. Y. Sun*)

" . . . Mr. Porter's Viola Concerto . . . proved to be an arresting piece and an eloquent one, particularly in Mr. Doktor's ardent and altogether beautiful performance. Mr. Porter has the priceless asset of being able to write fine melodies in a vein so personal that there is nothing derivative about them. The concerto sings from beginning to end: yet it also possesses genuine rhythmic verve and a piquant harmonic scheme far removed from either Coplandisms or Stravinskyisms. It is both entertaining and touching, and is not only one of Porter's best works but a valid addition to the permanent American repertory."

(Cecil Smith, *Musical America*)

FANTASY FOR VIOLONCELLO AND SMALL ORCHESTRA (1950) ACA-CFE

(Aldo Parisot, Town Hall, 1950)

THE DESOLATE CITY (SCENA FOR BARITONE AND ORCHESTRA (1950) Ms.

(Commissioned by Thor Johnson for the Cincinnati Orchestra, performed by that orchestra with Mack Harrell, 1950)

"The orchestra, throughout, paints the atmosphere of 'a city taken by storm, where none are left but the slain.' The poem . . . is a soliloquy sung—almost recited—by the voice. The influence of radio and movie are clearly apparent in the music, which is both emotional and full of

impact. . . . Porter's orchestration is admirable, simple without being thin."

(John P. Rhodes, *Cincinnati Enquirer*)

CONCERTO CONCERTANTE FOR TWO PIANOS AND ORCHESTRA (1953)

Overtone Recording No. 10.

ACA-CFE

(Commissioned by Louisville Orchestra)

(Louisville Orchestra, Dorothea Adkins and Ann Monks, pianists, Whitney conducting, 1954)

"The Concerto Concertante, for which Porter won the Pulitzer Prize in 1954, is a much bigger, more deeply philosophical and original work [than his symphony], cast in a very extraordinary polyphonic form. . . . The concerto is the most monumental of these three scores [on Overtone 10], but each of them eloquently conveys a different aspect of a major creative figure. Porter is also an excellent conductor, as is clearly shown by the performances here."

(Alfred Frankenstein, *High Fidelity*)

CHAMBER MUSIC

STRING QUARTET NO. 1 (1923) Ms.

STRING QUARTET NO. 2 (1925) Ms.

SONATA FOR VIOLIN AND PIANO NO. 1 (1926) Ms.

(André de Ribaupierre and Beryl Rubinstein, 1926)

IN MONASTERY, FOR STRING QUARTET (1927) Ms.

(Flonzaley Quartet, 1928)

" . . . a vehicle for astonishing effects in string writing,—his sincerity and inventiveness set him apart from the many young composers who appear to have only some thesis or other in modernism to ride as a hobby."

(Carl Lindstrom, *Rochester Democrat and Chronicle*, 1936)

LITTLE TRIO FOR FLUTE, VIOLIN AND VIOLA (1928)

ACA-CFE

BLUE LOINTAINS FOR FLUTE (OR VIOLA) AND PIANO (1928)

ACA-CFE

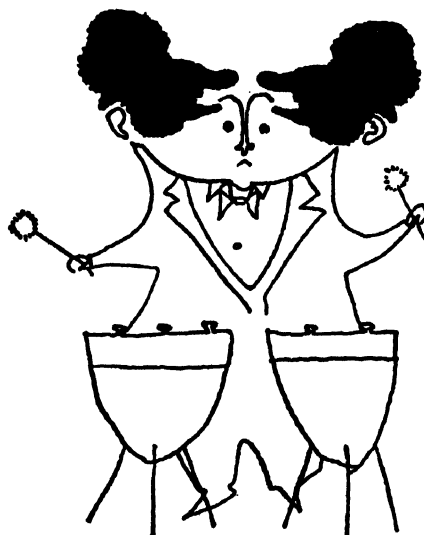
SONATA FOR VIOLIN AND PIANO NO. 2 (1929)

SPAM (G. Schirmer)

Concert Hall Recording DL16; Mercury MG50096.

(Salle Chopin, Paris, 1931, by Maurice Hewitt and Composer)

"The Violin Sonata in particular, is one of Quincy Porter's most outstanding contributions to American music. He has projected his firm, dynamic personality into this



work, and, spiritually, has given expression to the rhythmic pulsation of his country. In fact, the immediate characteristic—the one most outstanding—is his unique manner of handling rhythmic patterns. He is not content to play and experiment with various metrical units, dividing and subdividing time-elements, with the hope that he may perhaps stumble across a rhythmic design which may be out of the ordinary. He possesses a solid logical sense; and this logical perception determines the rhythmic content of his music. His music is so well worked out, so perfectly balanced, that the elimination of a note will destroy the entire rhythmic design."

(William Kozlenko, *The Patrician*)

QUINTET FOR CLARINET AND STRINGS (1929)

(Salle Chopin, Paris, 1931)

ACA-CFE

SONATA FOR PIANO (1930)

ACA-CFE

(Salle Chopin, Paris, 1931, by Lelia Gousseau)

"Written in Paris some years ago and dedicated to the pianist Beveridge Webster, Quincy Porter's Sonata proved to be a composition of rugged individuality and of creative force."

(Rudolph Elie, Jr., *Boston Herald*, 1943)

"This music has vitality far in excess of much modern music. It is firm, convincing and rhythmically forceful with a sense of conciseness and completion that gives it real character."

(Miles Kastendieck, *N. H. Courier*, 1936)

TOCCATA, ANDANTE AND FINALE FOR ORGAN (1930)

Ms.

SUITE FOR VIOLA ALONE (1930)

Valley Music Press

Modern Music Recording.

(Salle Chopin, Paris, 1931, composer)

"Quincy Porter's Sonata for Viola belongs with the best compositions which the new music has produced for instruments. This more complicated work . . . makes use of an independent, skillful technique of expression, and not only captivates us musically, but also successfully avoids all the monotony of the sound of the viola when it is solely dependent upon itself."

(Hermann Scherchen, *Musical America*, 1938)

STRING QUARTET NO. 3 (1930) SPAM (G. Schirmer)

Columbia, Set 242.

(Salle Chopin, Paris, 1931)

"The Gordon String Quartet, playing as never before, presented Quincy Porter's Quartet No. 3. . . . Mr. Porter's Quartet proved to be the dark horse of the Festival. Composed with breadth of musical horizon and devotion to sheer musicality, it never seeks to substitute effects of color for effects of music. In a series of programs in which coloristic and fantastic treatment of the strings was unduly emphasized, the immediate sincerity and warmth of this work were distinctly appealing. The style is one of free dissonance without mannerism and with a fine sense for development and structural solidity."

(Cecil Smith, *Modern Music*, 1935)

STRING QUARTET NO. 4 (1931)

Valley Music Press

(Salle Chopin, Paris, 1931)

"Like the composer's third quartet, the piece is very beautifully made, full of sound sense and authentic personality. It is perhaps somewhat damning to say that a modern work relies upon the eloquence of melody, because the word 'melody' has become a kind of false face behind which a legion of academicians and purveyors of warmed over staleness try to hide their lack of ideas. But Porter is one of that distinguished modern company who do not need fear the word. He can be melodious without being hackneyed. The slow movement of his fourth quartet seems on first hearing to be one of the finest lyric episodes in recent chamber music."

(Alfred Frankenstein, *San Francisco Chronicle*)

STRING QUARTET NO. 5 (1935)

ACA-CFE

(Rochester, Gordon Quartet 1936)

"... the Porter Quartet, a composition of distinction and beauty. (This work was happily commissioned by the League of Composers last year.) Mr. Porter found perfect expression for his music in the four stringed instruments, giving them a wide range of color. Harmonically the music is somewhat suggestive of lyric post-impressionism, but constantly in a strong pattern."

(Goddard Lieberson, *Modern Music*)

STRING QUARTET NO. 6 (1937)

SPAM (G. Schirmer)

UNESCO Angel Recording 35105.

(Roth Quartet, Westminster Choir School, 1937)

"Mr. Porter's new quartet renewed the impression that he is one of the most capable of all American composers."

(Cecil Smith, *Chicago Daily Tribune*, 1940)

"Porter held a niche all his own, being a modern of the moderns, without sacrificing a whit of melodic appeal."

(Callagan, *Detroit Free Press*)

QUINTET IN ONE MOVEMENT, ON A CHILDHOOD THEME, FOR FLUTE AND STRINGS (1940)

ACA-CFE

(Yaddo, 1940)

"Mr. Porter treated the short melodic figure which pervaded his eight minute quintet with notable ingenuity, preserving its naive atmosphere."

(Francis Perkins, *N. Y. Herald Tribune*)

CANON AND FUGUE FOR ORGAN (1941)

H. W. Gray

STRING QUARTET NO. 7 (1943)

Valley Music Press

(Commissioned, Coolidge Foundation)

(Coolidge Quartet, Library of Congress, 1943)

"Mrs. Coolidge expressed her satisfaction that this year's award goes to a Yankee composer. . . . Many will share this sentiment after hearing Mr. Porter's new Quartet. It seemed the most original work in a long list of novelties sponsored by Mrs. Coolidge since the Library of Congress Medal was awarded to Prokofieff for a work in similar form in 1930. Porter and Prokofieff have in common an aversion to all musical clichés and a freedom from any suggestion of reminiscences. This statement implies no musical resemblances between the Yankee and the Slav. Porter writes daringly. In all the literature there is no moment more startling than the coda of this new quartet's first movement. There is much song in the slow movement and there are some remote echoes of native folk tunes in the finale, though it is to be doubted that there are any direct quotations."

(Glenn Dillard Gunn, *Washington Times Herald*)

SONATA FOR FRENCH HORN AND PIANO (1946)

Music Publishers Holding Corp.

(Commissioned by the National Association of Schools of Music)

FOUR PIECES FOR VIOLIN AND PIANO (1947)

Mercury

(Commissioned by Music Press)

SEXTET FOR STRINGS ON SLAVIC FOLK TUNES (1947)

(Yaddo, 1952)

ACA-CFE

DIVERTIMENTO FOR 2 VIOLINS AND VIOLA (1949)

Valley Music Press

STRING QUARTET NO. 8 (1950)

Valley Music Press

To be recorded by ACA for CRI.

(Commissioned by University of Michigan for Stanley Quartet)

(Stanley Quartet, 1950)

"Regardless of what the program said, this work is in one movement. There are, of course, different tempos and different moods, but the formal design is found in the flow of one idea into the next and the lovely arch of the entire work, ending where it began. The idiom, as one would

expect in Porter, is completely free of the affectations that pass for modern. He is primarily the writer of beautiful melodic lines, but they always suffuse into subtle and iridescent harmonic colors. This quality in the music must be accepted as a special gift to the listener from an exceedingly sensitive ear."

(Ross Lee Finney in Ann Arbor paper)

"The quartet has the sound of a masterwork. It brought from the Juilliard Quartet not only its finest playing up to that moment in the festival, but one of the rare accounts of any contemporary work heard in a long time."

(Paul Hume, *Washington Post and Times Herald*)

"... this tightly woven three-movement piece is one of the composer's most ingratiating chamber works, as astringent and stimulating as an excellent dry martini. The gist of the quartet may be found in the brief but remarkably eloquent *Adagio, molto espressivo* final movement in which thematic material from the previous movements is utilized with fine effect."

(Irving Lowens, *Musical Quarterly*)

DUO FOR VIOLIN AND VIOLA (1954) Ms.
(Joseph and Lillian Fuchs, Town Hall, 1954)

"Mr. Porter takes full advantage of the extra room gained by using only two instruments: he allows his melodies to flow freely without obscuring a note."

(T.M.S., *N. Y. Herald Tribune*)

DUO FOR FLUTE AND HARP (1957) Ms.
(Lillian Fuchs and Laura Newell, YMHA Hall, N.Y.C., 1957)

"It is as serene a work as the Brahms [G minor Piano Quartet] is agitated. The long flowing melodic line of the viola part has strong appeal, even at first hearing, while the harp fills out somewhat modal sounding simple har-

monies. Mr. Porter's Duo had livelier episodes and more intricate interludes for the harp, but always the music returned to the beautiful patrician line of the beginning."
(Edward Downes, *N. Y. Times*)

INCIDENTAL MUSIC

To: *The Sunken Bell* by Hauptmann (1926); *Sweeney Agonistes* by T. S. Eliot and a series of mimes translated by Philip Davis (1933); *Antony and Cleopatra* by Shakespeare, (1934), arranged in a suite for Chamber Orchestra (1937); *Song for a Broken Horn* by Hugh M. Hill (1952); *Merry Wives of Windsor* by Shakespeare (1954); Film about Yale Library (1956); *The Madwoman of Chaillot* by Giraudoux, a musical adaptation, (in process, 1957).

PIANO PIECES FOR YOUNGSTERS

LONESOME (1940) Carl Fischer
SIX MINIATURES (1943) Boston Music Company
DAY DREAMS (1957) Theodore Presser Co.

SONGS

MUSIC WHEN SOFT VOICES DIE (1927) Mercury
TWELVE SONGS FOR HELEN ON NURSERY RHYMES (1931) Ms.
THIS IS THE HOUSE THAT JACK BUILT (1938) Ms.
SONNET, WORDS BY ALLAN PORTER (1956) Ms.
GRAVEYARD, WORDS BY ALLAN PORTER (1956) Ms.
INTROSPECTIONS ON THE BANKS O' DOON FOR SOPRANO, FLUTE AND PIANO (1955) Ms.

Summers In Aspen

1951-1957

by CHARLES JONES

THE size and scope of Aspen is hard to determine. It is called a city but has the undeniable appearance of the small, once-thriving and long since deserted ghost town. The abandoned silver mines look down from the hills which rise above Aspen, and their desolation contrasts sharply with the newer face of the town: the rash of modern houses, the ski-lift, swimming-pools and the presence of leaders in the worlds of business, education and the arts. These people are actually not on vacation, although the setting is perfect for just this. They are there for a purpose and it inevitably follows that each one is so taken up with his particular field and activity that he cannot possibly keep track of all the cross currents of discussion, playing, singing, writing, reading, etc., that beset the town as soon as the winter skiers have cleared out and the snow has melted.

I can only speak of music and how it is done in Aspen. I have been, with Darius Milhaud, in charge of the composition department since the Music School was

begun in 1951 and I feel that Aspen, for composers, is a place where much has been accomplished and where the future holds great promise.

Aspen's summer activity was conceived with considerable imagination when Albert Schweitzer was invited to come there to celebrate the Goethe Bicentennial in 1949. The Music Festival that year included the Minneapolis Orchestra with Nathan Milstein, Gregor Piatigorsky, Arthur Rubenstein, Erica Morini, Vronsky and Babin, and Mack Harrell. These last three people have remained an important part of Aspen ever since: particularly Victor Babin, who served for several years as Dean, and Mack Harrell, who has, in the past two seasons, devoted much time to the problem of bringing about a successful coordination of the forces that go to make both the Festival and Music School. This will be the third year that all the musical activities of Aspen have been run completely by the faculty in close cooperation with the Board of Directors. Such autonomous School and Fes-

tival direction is unique; and the gratification felt over its success can best be appreciated by those who have in the past encountered working with a group of artists on the executive level,—not to mention the difficulties of the financial side of such a venture.

This year, in addition to a large cross-section of old and new orchestral, operatic and chamber music, the Festival will concentrate on music by Haydn and Stravinsky, celebrating the latter's seventy-fifth birthday. There will be three concerts each week during July and August as well as numerous special events, including weekly lectures by the writer of this article, with members of the Festival and Music School faculty appearing as guests. The Orchestra will be conducted by Izler Solomon and Darius Milhaud will make two appearances as conductor in works of his own. One of these will be a rather special piece, written expressly for a group of the musicians taking part in the Festival: an *Aspen Serenade*, as it will be called. It will include, Albert Tipton, flute; Lois Wann, oboe; Reginald Kell, clarinet; Harold Goltzer, bassoon; Wesley Lindskoog, trumpet; James Chambers, horn; Eudice Shapiro, violin; William Primrose, viola; Nikolai Graudan, cello; Stuart Sankey, bass;—and the work, which is being written at the moment, may include the piano. If it does, the composer has the choice of Joanna Graudan, Rosina Lhevinne, Edith Oppens, Leonard Shure, and Alexander Uninsky—all of whom will be in Aspen, playing and teaching. Vronsky and Babin are on a leave of absence this year but will return for a short visit at the end of August and will play Victor Babin's recently completed Concerto for Two Pianos and Orchestra.

One of the advantages Aspen has over the short session in practice in European summer schools, or the six-week sessions usual in most of the summer educational ventures

here, is that in nine weeks a great deal may be accomplished. The school is small enough that no question need go unanswered and no problem avoided. In the composition department I have the distinct feeling that a great deal is being done to combat the kind of amateurism which is such a lamentable feature of so much music by young Americans. Grandma Moses is so much less alluring when found in the world of music. Nine weeks is a short time in which to strengthen any technical weakness, but the very sympathetic proximity of people found here at Aspen who have managed to arrive at a high degree of musical maturity in all the various fields of music is of great and lasting value to the student at almost any stage of development.

Each year there has been a Composers Concert of Orchestral and Chamber Music composed at Aspen and a prize of three hundred dollars has been donated each year by the Fromm Foundation for the best work or works. Young composers to have won this in the past have been Benjamin Boretz (Brandeis), Walter Bucznisky (Royal Conservatory, Toronto), David Epstein (Princeton), Louis Gordon (Eastman School), Anthony Strilko (Juilliard).

On recent Festival programs American composers whose works have been played and well received have been Arthur Berger, Irving Fine, Roger Goeb, Peter Mennin, Walter Piston, Virgil Thomson, William Schuman and Daniel Pinkham.

The bringing together of professional elements in remote parts of the country is always fascinating and can be most rewarding. The European festival and school which combine both vacation and study are playing a growing part in the exchange of ideas and techniques; and Aspen is, without any doubt, a leading force in this important cultural development here in America. Its altitude, 7,800 feet, is not simply a matter of mountainous geography. New heights are actually being scaled each summer by performers, students and teachers.

As a composer Charles Jones has had works played by the leading orchestras in this country, Canada and Europe. At present he is writing a Symphony, commissioned by the Copley Foundation, which will have its first performance in August at the Aspen Festival. He is also at work on a piece for the Goldman Band to be played on their coming series in New York.

As a teacher he has been director of a music session at the Salzburg Seminar in American Studies and has served as a faculty member of the Bryanston Music School in England as well as the Juilliard School in New York. He has also taught at Mills College, the Music Academy of the West and has been associated with the Aspen School since it began in 1951.



New York Critics and the City of Brass

An Editorial

ON Tuesday night, March 12, the Grace Rainey Rogers Auditorium, located at the Metropolitan Museum of Art, played host to a special concert devoted to contemporary music for chorus and orchestra presented by the Schola Cantorum of New York under the direction of its conductor, Hugh Ross. The two new works, both by American composers, were *The Stranger*, a dramatic cantata for three male soloists (John McCollum, tenor; Jon Crain, tenor; and McHenry Boatwright, baritone), mixed chorus and orchestra, by Herbert Fromm; and *Inscriptions at the City of Brass*, cantata for female narrator (Vera Zorina), mixed chorus and orchestra, by A.C.A. member Jacob Avshalomov. The other works on the program were new to New York, though not world premieres: the dramatic madrigal for male chorus with three pianos, brass, contrabasses and percussion, *Coro di Morti*, based on part of the fascinating *Operette Morali* of Giacomo Leopardi, by the Italian composer Goffredo Petrassi; three of Domingo Santa Cruz' a cappella *Seis Canciones de Primavera*; and, as program-opener, Jan Meyerowitz' setting for chorus and orchestra of Robert Herrick's *Eternitie*.

Avshalomov's *Inscriptions at the City of Brass* is a setting for the tale begun by Shahrazad on the 339th night of *The Thousand and One Nights* (E. Powys Mathers translation), in which the Emir Musa leads an expedition to find a fabled city in Africa. Reaching their goal, they find all inhabitants frozen into immobility in brass. Going on, they read the different inscriptions, which attest the vanity of man's hopes and glories. The narrator is assigned the reading of Shahrazad's lines and the inscriptions are sung by the chorus. An orchestra without upper strings is used, to avoid a singing element in competition with the chorus; with a large variety of percussion, banjos and guitars used in the Eastern fashion, as melodic instruments, not harmonic. The cantata is dedicated to Ernst Toch.

This rather lengthy exposition is by way of saying the Avshalomov cantata was not too well received by the New York critical fraternity the morning of March 13.

Howard Taubman, in the *New York Times*, began by asking "Don't composers have any fun any more? The five [works] represented last night in the Schola Cantorum's concert of contemporary music for chorus and orchestra seemed to be bowed down by the gravity of their subjects. Even a set of songs of spring [the *Canciones de Domingo Santa Cruz*] was sicklied o'er by a pale cast of gloom." After this opening, the rest of Mr. Taubman's piece could hardly be relegated to the sunny areas of un-

alloyed gaiety. ". . . Jacob Avshalomov's *Inscriptions at the City of Brass*," he writes, near the end of his review, "deals with one of the tales from *The Thousand and One Nights*. What one heard of it disclosed a knowledgeable handling of chorus and orchestra (with all the strings but the contrabass left out) so that an atmosphere of the exotic Orient was evoked."

Now, that doesn't tell us much about the piece, but it is sound reporting—at least as far as it goes. Reading the Schola Cantorum's program notes without hearing a note of the work, of course, one could have guessed as much; but it seems preferable, by far, to stick strictly to the event as it happened than, on first acquaintance with a large and complex work, to try to say too much. With all due respect to Mr. Ross' chorus, orchestra and soloists let us set up a hypothetical example: Who gets the critical hatchet with his breakfast coffee the morning following a concert for a somewhat less than ideal performance of a new work? Is it the performer; or is it the more usual assumption—if the performance fails to come off—that it must be the composer's fault? It quite possibly *might* be the composer's fault; it is only the overpowering inclination of the reviewer to nail the composer first that seems worth closer inspection. (For a slightly different slant on this problem, see Roger Goeb's *Problems of Our Time in Music: The "Great" Performance*, elsewhere in this issue.)

Paul Henry Lang, *New York Herald Tribune*, March 13, began: "Last night's concert . . . presented a whole array of first performances which left this listener limp with sorrow and frustration. The prevailing atmosphere was bleak and hopeless but I could not cry because the music was so bad."

Whether Mr. Lang's comment was true or not is beside the point; what very much is the point is this: we must be told why the music is so bad. The reasons for this badness will be subjective, true, and because it is subjective there is great opportunity for critical boners—musical criticism of the past is full of these;—but, to be valid, these subjective evaluations must be within the framework of the intelligent listener's background; and they must take music on its own terms.

"Then came Jacob Avshalomov's *Inscriptions at the City of Brass*, a cantata for female narrator, chorus and orchestra," continued Mr. Lang, "which caused the frustration mentioned above.

"In the first place, I am unable to listen to music

while some one (Vera Zorina) is talking; the two media of communication cancel each other. In the second, this sort of 'oriental' music always recalls old moving pictures; the Bund in Shanghai, Chinatown, etc., and I am waiting for the appearance of old Fu-Manchu. I may be all wrong, but that's my honest reaction."

The Avshalomov cantata came at the end of a long program of new works, and newspaper critics have deadlines which usually necessitate their leaving before most concerts end. It seems doubly unwise, in view of this, to slip into the "remembrance of things past" school of

criticism, apt as it may seem to the reviewer at the time. Quite simply, this method doesn't take music on its own terms. You cannot explain the construction and efficacy of a battleship in terms of ornithology, nor can you contrive to make sense of bridge-building by resorting to phrenologists' jargon. I may have seen a performance of *Rob Roy* accompanied by a playing of Mozart's G Minor Symphony; but my stating this fact in a review would reveal less about Mozart's piece than it would about the capacities of my memory-retention—or, perhaps, the state of theatrical ventures during my childhood.

Letters to the Editor

With this issue the A.C.A. Bulletin institutes a new column. Since we have at this time only one communication to pass on to you perhaps we should have called our fledgling "A Letter to the Editor"; but we hope it will not be necessary to resort to such evasion of historical truth in subsequent issues.

March 7, 1957

Dear Editor:

The more painstaking readers of the *Bulletin* may just possibly have noticed that the announcement of the performance of my Berceuse for Violin and Piano appeared in more than one issue. If they have long memories, or if their curiosity was aroused sufficiently to cause them to dig up the back issue for comparison purposes, they may further have noted that the two announcements are identical except for one thing—the "by-line" following the little review.

The earlier issue of the *Bulletin* credits this review to Louis Nicholas, writing in the *Nashville Tennessean*. The later issue, correctly attributes these kind remarks to Philip Slates, in the *Newsletter* of the Southeastern Composers League.

The *Tennessean*, a great civic newspaper, is no doubt read by several thousand Nashvillians. Of these, some two hundred may have been in attendance at the concert when the Berceuse was played; these, judging by their applause, did not need to be told that they had heard something they enjoyed. Perhaps a dozen other citizens might have been stirred responsively by Mr. Nicholas' kind words in his review of the concert next day.

The *S.C.L. Newsletter*, a humble mimeographed house organ, is read by hundreds, not thousands; but these hun-

dreds are all of them musicians and most of them composers. Less than twenty of them were present at the Nashville concerts; to the others; it can be assumed, the little review of the Berceuse said something of real interest.

Naturally, I'm leading up to the remark that I'm rather more pleased that the review *was* written by Philip Slates in the *S.C.L. Newsletter* than I would have been if it had appeared only in a local Nashville paper. Mr. Nicholas is known to me personally; he was present when the Berceuse was played; he did write up the concert for the next day's paper. His comment on the Berceuse, both in person and in print was: "x x x x x x" I consider Slates' remarks both more quotable and more friendly, if a shade less succinct.

Sincerely yours,

William Hoskins

(We hope Member Hoskins will forgive us our trespasses, and the *Bulletin* staff will make every effort to see it doesn't happen again. Since the wrong credit-line occurred in Vol. V, No. 3 and the correct acknowledgement in Vol. VI, No. 1, may we point with with a certain stifled pride to the fact we are, at least, getting better as time goes by? Next to a complete translation of the *Dead Sea Scrolls*, replete with annotations, we would relish most further clarification of Mr. Nicholas' comment: "x x x x x"—Ed.)

Problems of Our Time in Music: The "Great" Performance

by ROGER GOEB

HOW many hours of practice by soloists, ensembles and orchestras are invested in trying to obtain a "great" performance? Is there any way that we can attract the attention of the music world away from so much concentration on performance characteristics? We don't deny that the zeal of our performers and conductors who try to get the best performance possible has justification. But so much concentration on performance in itself has caused the situation in music to get out of hand. A great deal of concentration obviously should be directed on the music—the expressive, imaginative, communicative projections through sound—but now too much concentration is wasted on the performance per se. This comes about, I believe, because a principle fetish of our time is the search for the "great" performance.

It was fortunate for this article (even though unfortunate for my ears) that I happened to be listening to a recent radio program made up of a tape of an orchestral rehearsal. The conductor (a noted name) was working on a classic piece, a piece which every man in the orchestra could probably have played blindfolded. The conductor was well enough known so that he didn't have to be efficient, and he certainly wasn't. He stopped the men frequently, and after each stop he talked. The talk might have meant something to the conductor, less probably did it have meaning to the men; at least I couldn't make much of it. Perhaps the talk was accompanied by gestures which made the words meaningful, but if so why the stopping and the talk? Frequently the conductor sang a passage, sang it in a way which couldn't have had meaning to the men and sang in a voice that communicated only to my daughter's spaniel. He never had it so good! During this tortuous progress, as well as I could tell, attention was paid only to detail, minute detail of phrasing of the tune mostly, never to an understanding of musical meaning or to a sense of the piece as a whole. When finally the rehearsal got to the point where the work was played almost without interruption, we had a hodge-podge of what the conductor was working on: details in phrases. The men performing tried sincerely, but to me the rehearsal was a complete waste. The performance came out as tepid and as dry as if the rehearsal hadn't happened, and probably more so.

I don't intend this to be a complaint about rehearsal procedures. I use the above as only one example of the waste that is caused by the chronic search for the "great" performance. The conductor felt that it was proper to work over every detail in the piece because this is con-

sidered the gateway to "greatness" in performance. The conductor must have known that that orchestra could give a good reading with one run-through as a refresher. He should have known it because he had conducted the same piece with the same orchestra a number of times in the past few years. But no, this must be a "great" performance! A good reading is not enough—the conductor is expected to give "the last word" on this piece. And in all this there is little concern for the music itself; all is lost to the technique. Well, gentlemen, Arturo Toscanini is dead, and with him one era of music history. We have other needs in music now.

The fetish of "great" performance takes on magnificent proportions when we look at the recording companies' catalogues. The distortions here have been spoken of often enough so that I don't have to make a great point about it. I just need to mention the subject once more because the distortions still continue. 14, 18, 20, 17 different performances of sampled pieces! The men who direct these policies 1) have no interest in music, 2) probably are themselves deaf, 3) have no conscience about the culture they live in, 4) are concerned only with making the fast buck, 5) are blind to the future of their own businesses, 6) are playing con-men to the gullibility of the record buying public, 7) are more than a bit insulting to average intelligence. One could go on with more, but the record making companies have already been whipped by better wits than my own and it doesn't faze them.

Today's audience for music certainly has its difficulties and it's no wonder that there is confusion. On the one hand it is told about the importance of music. It is told, and all actions by music leaders imply, that the music of "the masters" is the supremely important articulation. Beethoven and Mozart, it is told, are unique in the history of human endeavor in that their work will never lose its force. The audience is told that it should automatically accept Bach when even Shakespeare has to prove himself to each new person who comes along. On the other hand is the persistent ME that is constantly present in the performances of classic music. The focus is on each authority and the way he represents HIS ideas of Mozart or HIS expertness in rendering Beethoven. The audience naturally takes it that the music quality that Beethoven set up is certainly secondary to the "great" performance of the music. And since the attention of the audience has been so consistently pointed toward the performance of the piece, it can't help falling into the habit of forgetting the music and the purpose of music.

So this audience has become deaf to the process of projecting character and quality through sound. In the foregoing sentence I couldn't use the word "music" because to many people it is the performance of the sound that is "music". The audience confusion has been carried this far. Our critics and master performers have led the audience consciously or unconsciously to this conclusion. And, I contend, the entire blame for such a false situation comes from the concentration on the part of our performers, critics, and the music business generally on the fetish of "great" performance. Even if it has been done honestly, it must be shown that music professionals have undermined the whole reason for their being.

Not a little of the problems of contemporary composers comes from the "great" performance fetish. If each rendition of the standard repertory is allowed to take so much rehearsal time (and to proven minimum effect) there certainly can't be time to rehearse new pieces. This is the well-worn excuse: not enough time. And composers themselves have fallen into the multiple errors that derive from the fetish. If the "great" performance is the prime necessity today, contemporary composers often feel that their works too should be tendered equal care. And to a certain extent they are correct. If the standard piece is presented with the greatest gloss and polish and the contemporary work is not, the latter will obviously suffer. However, if the "great" performance fetish were diminished, it seems to me that the composers would be more than willing to have more performances of their pieces, even if they were not so well done. History doesn't to my knowledge record that Beethoven ever withdrew a piece of his from potential performance because the rehearsal conditions were inadequate. Contemporary composers have done this not infrequently—a misguided if often justified result of the fetish.

The "great" performance fetish has been a great part of the reason why composers have "remained in their ivory towers." The lack of perfection in the performance of contemporary pieces has often made the pieces less acceptable to an audience. When this happens, the composer gets insulted, sometimes even blames the performer or the audience. He doesn't get down to realizing that perfection in performance of music that is really new must wait until the performers have time to work out the techniques necessary. If the composer has something individual to say (and I hold that a much greater percentage of composers than is commonly accepted *do* have something individual, even if it might not be world-shaking) then it takes time for the performers to identify that individuality and for the audiences to recognize it. The "great" performance of a new piece is highly unlikely. And here is where the "ivory tower" comes in. The composer can't meet his audience because he can't get a "great" performance. So he consequently draws into his shell and forgets to write for an audience. In extreme cases he denies that an audi-

ence is at all necessary. He writes pieces that are progressively more difficult to perform and progressively more oblique and personal in expressivity. Since he isn't able to meet his audience anyway (the audience being led to consider things other than musical intent) he feels that he might as well write the things that he himself likes especially. This condition certainly prevailed in the Twenties and to a great extent continues today. The "ivory tower" can be considered to have come about quite naturally, and much of it stems directly from the fetish.

Incidental to the above topic is a pet gripe of mine that I would like to air here. The situation causing the gripe happens most often in New York where concert reviewers have enough opportunity to hear new music to know better. But they don't seem to. Here are the conditions: some pianist comes to town and gives a recital. The reviewer states that the fellow's Mozart was horrifying, he murdered Chopin in cold blood, his Beethoven was execrable, but "he appeared most at home in the music of his own time for the performance of the contemporary piece was quite good". Indeed! About as likely as man-bites-dog. Actually what probably happens is that the reviewer is able to forget whether the pianist is giving a "great" performance. And it so refreshing a situation for the reviewer not to have to worry about the performance that he is delighted, not indeed that the performance of the contemporary piece has been any better than that of the Mozart. Let's please, gentlemen, get off that kick. It's silly.

It is my hope that, by some means or other, we can overcome the "great" performance fetish. Since it is basically so uneconomical, perhaps this will be our answer. As the virtuoso conductors and players finish their careers and are supplanted by younger men, maybe less emphasis on performance per se can be induced. It isn't likely that the bitter hangover of dessicated virtuosity we have inherited from preceding generations will be continued. The mechanics by which virtuosos can be developed, publicized and propagated are not as easy to come by as a generation ago. I must admit that there are signs which seem to indicate that we won't be able to avoid having the virtuoso conductor yet for a while. At the risk of appearing absurdly irreverent, could it be that the accident that caused the death of Cantelli could possibly have been good for music? He certainly was being touted to take over the virtuoso role, justified or not. However there are also signs that other kinds of thinking are being done. Henry Brant, in a future issue, will report on a series given this year in New York based on a premise which I consider a hopeful sign. A return to a concentration on music is the necessary thing, music for itself and for the values in it, music that has the stimulative powers to excite the imaginations of audiences—as contrasted with the soporific tendencies in the notion of the "great" performance.

Ecstasies and Alchemists

By PAUL HENRY LANG

A fairly large segment of musical opinion is convinced that music has reached the point where no further development is possible. This is a very convenient, if funereal, concept, but it ignores history. There has been no period in which the coming of the deluge was not announced with firm conviction, not infrequently by musicians of stature. But art never stands still. It would be incomprehensible if the long historical process were to have reached an absolute impasse, for it would mean nothing less than that man's artistic well had gone completely dry.

New directions and new styles are here and we must reckon with them. We may approve or reject them but we can not deny their legitimate existence.

It seems to me that one of the reasons for our discomfort is the wide difference between the two extremes in present day music. In the futile attempt to reconcile the two, we sometimes fail to notice that the bulk of good composers of the age is in the middle, borrowing perhaps from the extremists to their right or left, but never swearing absolute allegiance to either.

The composers of the extremist types we may call the "ecstasies" and the "alchemists." The ecstatic composer is fired by the heritage of the lush post-romantic era; he is feverish and convulsive, attempts to substitute a complex of the loudest pictorial details for humanity in music. The gigantic orchestra is his god, musical substance and contour he relegates to the background in favor of color and dynamics.

This music, which undoubtedly still has useful and viable elements, is the only kind of contemporary art that is accepted, even liked, by audiences, and most conductors glory in and thrive on it.

The "alchemist" is a different breed of musician. He does not want to please or to overwhelm, he is very much akin to his medieval forebear who was convinced that he could redeem the whole of humanity of all its suffering if he could find the sage's stone. In the sorcerer's den of musical alchemy, where the twelve-tone system was concocted, there is serene confidence that this is the panacea for all our musical ills.

That changes must come is inevitable, and that there are true giants on this twentieth-century earth is undeniable. One of them occupies a special position. It is not yet clear who and what Arnold Schoenberg was. Some see in him a new beginning, after hesitation and false directions, toward the return of the great days; others, the last flaring up after which there is nothing. Still others dismiss him as a tortured player of musical solitaire.

Whatever his place in musical history, he is the undisputed chief alchemist who regarded his calling with deadly seriousness and attempted to conquer the musical world. He did conquer a goodly portion of it, with disciples everywhere, and the disciples are no less dogged than their master. The trouble with the fanatical dodecaphonist is that for him it is not esthetics that matters but the system, not enjoyment, but the rules.

The geometric application of contrapuntal knowledge is in itself not art, it can only become the springboard for creative force. In fact, all this knowledge, which is readily acquired by diligent practice, should be the minimum expected even from a mediocre composer. The real talent will then use the system, freely and at his discretion, to create works of art.

To say that the twelve-tone manner of composition is to be rejected is absurd. It is as logical a system of music as any other, and there is not the slightest doubt that in the hands of a real composer it can show—and has shown—most satisfactory results. Nor are its pitfalls markedly different from those of any other system.

Last Tuesday I went to hear a concert honoring the memory of a fine and noble artist, Erich Itor Kahn. The gentle and perceptive pianist was a fervent composer of the twelve-tone persuasion. As I listened to this music I began to realize that composition with tone-rows is no longer experimental, nor does it pose problems such as, say, perspective did for Ucello, or chromaticism for Gesualdo. Kahn handles the idiom with ease and fluency, and nowhere does one feel constraint or hesitation.

What is missing in this music is the great passion that used to drive composers to achieve variety within a given style or manner. The true-blue twelve-toner accepts the doctrine and lives with it. Like his seventeenth or eighteenth century colleagues, he learns the trade and then goes ahead and composes. There is absolutely no difference between a decent but uninspired composer of a concerto grosso and an equally earnest and devoted twelve-tone man such as Kahn. Their music is workmanlike and honest, but it lies on one plane and cannot deviate from it. No depths open to it and no peaks rise from it. It is difficult to decide what is essential in their music and what is accidental, simply a by-product of their solid musical training.

Thus there is no cause for alarm, and certainly no reason for excommunicating the alchemists. The run of the mill dodecaphonist will disappear as surely as the run of the mill symphonist who once was Haydn's rival and now is nameless. The Bergs, the Dallapiccolas, and the others who can infuse twelve-tone music with creative breath remain and vindicate not only the system, but demonstrate the fallacy of the coming of the musical deluge.

Copyright 1957, New York Herald Tribune Inc.
(Reprinted with permission)

In Memoriam: Erich Itor Kahn Retrospect and Prospect

by DIKA NEWLIN

ON March 5, 1956, death released Erich Itor Kahn from a cruel illness which had stricken him down in December, 1955, just after his friends had enjoyed one of the all-too-rare occasions when he appeared as solo recitalist instead of in his better-known role as continuo player, peerless participant in chamber music, or (wickedly misunderstood term!) "accompanist" to singers of rank. One year later, many of these same friends assembled, either on the stage or in the audience, to keep his memory green in the way he would probably have liked best—by performing a representative selection of his compositions, plus one of his favorite string quartets—Schubert's turbulent A minor. (This juxtaposition was no accident, as a look into the emotional content of Kahn's music makes clear.) Naturally, this notable occasion called forth some notable critical content,—not all of which, we may feel, showed the spirit of open-mindedness and humility which might have been desirable in the approach to the music of a man who, in his life and work, displayed both qualities to so exceptional a degree. Thus it is, in part, to give a less one-sided view of the work in question, and of its possible significance for the present and the future, that this study has been undertaken.

On March 10, 1957, the Sunday *New York Herald Tribune* music section published an intriguing article by Paul Henry Lang on "Ecstatics and Alchemists." The "ecstatic" composer, according to the distinguished musicologist-critic, is "fired by the heritage of the lush post-romantic era . . . feverish and convulsive." On the contrary, in the "sorcerer's den" of the alchemist, "where the twelve-tone system was concocted, there is serene confidence that this is the panacea for all our musical ills." Kahn, to Lang, is clearly a man to be pigeonholed in the latter category. As the critic correctly points out, "composition with tone-rows is no longer experimental . . . Kahn handles the idiom with ease and fluency, and nowhere does one feel constraint or hesitation." But he is on considerably shakier ground when he tells us, "What is missing in this music is the great passion that used to drive composers to achieve variety within a given style or manner. The true-blue twelve-toner accepts the doctrine and lives with it. Like his seventeenth or eighteenth century colleagues, he learns the trade and then goes ahead and composes. There is absolutely no difference between a decent but uninspired composer of a concerto grosso and an equally earnest and devoted twelve-tone man such as Kahn. Their music is workmanlike

and honest, but it lies on one plane and cannot deviate from it. No depths open to it and no peaks rise from it. It is difficult to decide what is essential in their music and what is accidental, simply a by-product of their solid musical training. . . . The run of the mill dodecaphonist will disappear as surely as the run of the mill symphonist who once was Haydn's rival and now is nameless."

To validate Lang's statements it would be necessary to show that Kahn's music really does lie on "one plane," i.e., that he has only one method of handling twelve-tone materials and never changes it. A brief hearing at a single concert, of which a review had to be written immediately, did not, perhaps, suffice to show Lang the immense differences which, in fact, exist among Kahn's works. And probably, too, it would have been difficult for him to treat the subject on other than a superficial level in a broad article devoted to so general a theme as the contrast between twelve-tone and anti-twelve-tone trends. Nevertheless, this matter is deserving of closer attention, that we may do justice to a composer of superior qualities, and that we may enrich ourselves by a better acquaintance with his work. The references to a few representative Kahn pieces which I shall make here are intended as glances in this direction; following the clues so given may help the reader to supplement the widely read opinions quoted above, which do not (I think) tell the whole story.

Of course, Kahn was deeply influenced by Schoenberg and his school. This comes to our attention even in little details of "stage-directions" for the music. For instance, after the first section of the *Suite for Violin and Piano* in eight movements (a work of 1937, based on sketches of 1927 which were not yet dodecaphonic, though clearly on the way in that direction) we find the indication, "Die Stücke folgen ohne Unterbrechung aufeinander, dürfen aber nicht ineinander übergehen."



(The pieces follow each other without interruption but must not run into one another.) Substantially the same directions had been given by Arnold Schoenberg in 1911, for the performance of his *Six Little Piano Pieces*. The tendency towards the "little piece" is always present in Kahn (as witness his *Bagatelles*, and the individual movements of this *Suite*). *Multum in parvo* was ever an ideal of the Neo-Viennese school—see Schoenberg's piano pieces, and the minuscule orchestral and chamber pieces of Webern. But, like Berg, Kahn is forever feeling the need of expansiveness and rhapsodic freedom. This is already beautifully expressed in the free-seeming recitative of the violin, sweeping in broad, expressionistic, "atonal" lines over the row-like chords of the piano, in the third movement of the *Suite*. Later, Kahn's sense of large-scale romantic form (seemingly denied by Lang to the "alchemists", but clearly present in the Schoenberg of the *Piano Concerto* and the Berg of the *Violin Concerto*, to give but two examples) leads him to create such works as the *Ciaccona dei tempi di guerra*, a mighty construction of forty variations over a freely-treated twelve-tone ground bass (with distinct C minor tonality), whose passionate involvement with the emotions of our day is, as we shall see, not just in its title; and an amazing *tour de force* of voice-and-piano writing, the 156-bar setting of Victor Hugo's *Les Djinns* which appears as the third of the *Four Nocturnes* (1954)—bursting the bounds of "normal" song limitations in an effort to express all the purple-and-gold romanticism of Hugo's rip-roaring poem. (Incidentally, the selection of verses by Hugo and Shelley for two of these *Nocturnes* is not exactly the mark of an anti-romantic!)

Like Schoenberg, Kahn was not only a great post-romanticist (Konrad Wolff recounts that one of his favorite statements was, "All music is romantic", and that he was greatly flattered when the *Ciaccona* was compared to the music of Schumann) but also a great admirer of the element of intellectual play involved in twelve-tone music. On a somewhat more humble level, this fondness displayed itself in a taste which Kahn shared with Schnabel, the addiction to *Schüttelreime* (poetic spoonerisms: "Oh see the lovely butterfly, as he lazily flutters by"; some of the German examples were much more zestful!) On an artistic level, the trait is exploited in the strictly "serial" *Bagatelles* (1935-36), some of which are brief and tangy character-pieces (*Alla marcia*, *Scherzando*, *Recitativo in fa#*), some, contrapuntal studies (*Canon a tre*). Particularly endearing I found the *Berceuse senza re*, based on a seven-tone row (C-F sharp-B-G-A-C sharp-G sharp), its inversion (C-F sharp-C sharp-F-E flat-B-E), and the transposition a major third up of this inversion (E-B flat-F-A-G-D sharp-G sharp). For obvious reasons this reminds me of the famed mythical eleven-tone masterpiece, *Long Time No C!* But the composer's ever-present taste, elegance and integrity—without which

musical logic is but an empty shell—raise the little piece well above the level of a mere stunt.

As the above comments have indicated, Kahn does display a considerable variety in his use of twelve-tone technique. With him, it may be rigorous, producing works of great transparency and miniature form (*Bagatelles*) or of great density and large though compact form (*String Quartet*, 1953). It may also be free, with clear tonal implications (*Ciaccona*). It may even be non-existent! This situation we find in the *Madrigals* on folk material of Eastern European Jews, and in the orchestral *Symphonies Bretonnes*, where Breton folk-tunes dominate the scene. Such works may be somewhat easier to understand for the average listener than are the stricter twelve-tone pieces. However, this does not make them pot-boilers! Like Schoenberg, Kahn seems to have felt the need to return ("On revient toujours" as Schoenberg wrote in *Style and Idea*) to "older" procedures from time to time, both because they were more suitable to the material which he wished to use in a given piece and because (I believe) he wanted to show that there is no real break between the old and the new. "There is plenty of good music still to be written in C major," Schoenberg used to say; and he believed, too, that the highest twelve-tone thinking had to be *inclusive* of all the acquisitions of the past, not *exclusive* and narrowly doctrinaire.

Thus—contrary to what we might have expected had we read only the critique quoted at the beginning of this article—we observe that the "drive . . . to achieve variety in a given style or manner" is not only present in Kahn's music, but is even very pronouncedly present. This can be objectively proved and even a cursory glance at the visual picture of the scores evidences it. The presence of "great passion" is, of course, a bit more difficult to prove objectively—after all, even the psychological laboratories have not yet found a way to isolate a passion in a test tube—but it seems to me that titles like *Ciaccona dei tempi di guerra* and *Actus tragicus* give us a strong clue to what to listen for in this music: not tone-rows (though the composers among us may delight in the abstractly beautiful logic of the row-construction) but a definite emotional content, one which is not read into the piece by a program-note-ridden listener but is placed there by the mind and heart of the composer. Wolff puts it well in his brief note, "Listening to Erich Itor Kahn's Compositions", printed as part of the program of the memorial concert to which we have referred: "The character of the piece—Kahn firmly believed—is an *objective trait* and thus does not depend on the happiness or sadness it may produce in the listener, or on his appreciation of its artistic merits. . . . If the attention is focused, rather, on the whole of each piece and each section, Kahn's music can express true suffering in its

purest and noblest form." Such expression may be found not only in the whole pieces or sections, but also in the individual details of which they are made. For instance, the rushing thirty-second-note scales of the introduction to the *Ciaccona* express the tumult of war as vividly as, in the main body of the work, the piling of variation on variation over the relentlessly repeated ground bass can represent war's grinding inevitability. We recall that the ground bass played, too, an important role in the baroque *Lamento*; such characteristic examples as the third movement of Bach's *Capriccio on the Departure of a Beloved Brother* and Purcell's "When I am Laid in Earth" from *Dido and Aeneas* sufficiently show the emotional connotations of this type in the baroque era. Kahn, steeped in the baroque—we remember him with pleasure as the adept continuo player of the Bach Aria Group, fulfilling his assignment deftly even though he was not playing the instrument for which the music was originally written—was surely aware of these connotations and carried them over into his *Ciaccona*.¹ (Berg, too, was conscious of such emotional associations when he chose, in *Wozzeck*, a Passacaglia to express the fixed idea—*folia*—of the doctor interested only in his scientific glory and not in the state of health of the insignificant soldier Wozzeck—just as, in war, the life of the individual soldier is of small import. This example was surely well known to Kahn and might have influenced him subconsciously to choose the form of the *Ciaccona* for the emotions which he wished to express here. In the *Actus Tragicus*, too, the title summons up baroque associations, reminding us of Bach's curiously joyous funeral cantata of that name, also known to us as "God's Time is the Best." But, whereas Bach's *Actus* attains a spirit of cheerful resignation to all that God wills, Kahn's expresses a spirit of desolation, heard clearly at the beginning of the piece in the expressive wide-flung melody of the clarinet (reminiscent of the free instrumental recitative in the early *Violin Suite*, of which we have already spoken) over the dull plucked chords of the strings, and in the gradual, hopeless fading-out of the orchestra (reduced, for the final harmony, to bassoon, horn, and the three lower strings) at the close. Yet the total effect is not futile, but ennobling—something that we may notice repeatedly in Kahn's music.

* * * * *

What of the influence exerted today by the compositions and personality of this "soldier of music"? Kahn was somewhat handicapped in this respect by not being

¹ In a slightly different connection, George Rochberg has pointed out Kahn's affinity for the baroque in his review of the *String Quartet* (1953): "The correspondence here with certain formal characteristics of Baroque composers of fantasias, toccatas, and ricercars is clear; spontaneity, impulsive movement, shifts of directions, textural changes, all seemingly free—improvised according to the whimsey of the moment—but in truth carefully controlled." See *Notes*, September 1956, p. 696.

a specific "disciple" of any "school," though, as we have seen, he was closely affiliated spiritually with the Schoenbergians. His wide experience in performing many different types of contemporary music (not excluding Hindemith and Stravinsky!) gave him a catholic taste and, not coincidentally, kept him from being considered the best possible Defender of the Faith by some of those who would make dodecaphony a church instead of a method. Schoenberg himself is even said to have castigated Kahn in later years for being "interested only in Stravinsky," but this was merely one of those misunderstandings by which the Master's later years were, unfortunately, often marred. Certainly, such a devoted dodecaphonist as Leibowitz has written with strong appreciation of Kahn's work—specifically, of the *Bagatelle* Op. 5, No. 9, which he analyzes briefly in his *Introduction à la musique de douze sons*. The little piece, with its crisp two-note motifs, is one of Kahn's most "Webernish" compositions, and is, therefore, gleefully claimed by Leibowitz as a representative of the "athematic" method of composition. (But, as Schoenberg said, "athematic" as a term makes as little sense as "atonal," and it is plain to see, in his larger works, that Kahn was by no means an indiscriminate subscriber to any supposed "athematic" method. This problem, however, calls for more detailed consideration than is possible here.)

Kahn spent a great deal of time before the public in his performing activities. Nevertheless, since these were mostly not of a solo virtuoso nature but, rather, responded to the far more difficult demands of chamber music, it must be stated that they won him recognition largely among the more musically sophisticated portions of this public. There can be no doubt that the great demands made on his time and energies by these performing activities prevented him from devoting many hours to the "promotion" of his compositions, even if he would have wished to do so. Thus, the world knows him today largely as the model performer of chamber music. We may be grateful that such a model was set before our younger practitioners of this delicate art, and that some of his chamber performances have been immortalized on records. It is hard, though, to speak of a generalized influence of his *compositions* until these are, in like manner, recorded and thus made available to a larger audience for repeated hearings. Let us hope that the interest in this music excited by the recent sad anniversary will not die away, but will inspire the production of such a recording or recordings so that more than a few select souls will be able to enjoy the works of this noble man and artist.

The author would like to acknowledge the gracious loan by Konrad Wolff and Mrs. Erich Istor Kahn of the scores (and private recording of the *Symphonies Bretonnes*, played by the *Südwestfunk* orchestra under Hans Rosbaud) which were used in the preparation of this article.

Discs and Reviews 1955-1956

HENRY BRANT

Angels and Devils, Concerto for Flute Solo and Flute Orchestra; Frederick Wilkins, flute solo; Henry Brant, conductor. CRI-106.

"One of composer Brant's finest works is a fond flute dream called *Angels and Devils*, a concerto for flute and flute orchestra. Now it is on records, soloed by Frederick Wilkins, conducted by the composer and released by Composers Recordings, Inc. It is a remarkable experience, for Henry Brant knows every sonority that has ever been tried and quite a few that have not. When the 10 flutes start a massed flutter-tongue passage, it sounds as prickly as a porcupine's wedding; other fascinating moments are reminiscent of a jazz band playing at top speed, a steam calliope, a sound track for a science-fiction film—all a frothy treat to the ear."

(*Time*, Dec. 17, 1956)

"Brant's unusual orchestra of three piccolos and seven flutes produces strange, fascinating sonorities, contrasting with the virtuoso flute solo."

(*Oak Ridger*, Oak Ridge, Tenn., Jan. 3, 1957)

"On their 12-inch LP CRI-106, we hear the delectably pungent, witty and entertaining concerto for flute and orchestra subtitled *Angels and Devils* by Henry Brant. . . ."

(*Cheshire Connecticut Herald*, Jan. 3, 1957)

"The amount of air expended in the Brant is considerable, the noise it makes relatively small. Odd that this 1931 product should become a salable curiosity in the hi-fi era, though Brant is a fabulous technician with a bag of ideas up his sleeve. Primarily an experiment in sound, the concerto has its engaging moments as well as its shrill, bizarre and unpredictable ones."

(*Hi-Fi Music at Home*, Jan.-Feb., 1957)

THOMAS CANNING

Fantasy on a Hymn by Justin Morgan; Eastman-Rochester Symphony Orchestra, Howard Hanson, conductor. Mercury 50074.

All commercial record releases of works of A.C.A. composers issued since we printed "The New Festival" by Oliver Daniel, *A.C.A. Bulletin*, Vol. V No. 1, 1955, are listed below with press reviews, where available. No recording listed in Mr. Daniel's article, even those designated "to be released," has been repeated here. New listings have been made, however, where duplicate recordings have appeared since "The New Festival" went to press.

CHOU WEN-CHUNG

And the Fallen Petals, a Triolet for orchestra; Louisville Orchestra, Robert Whitney, conductor (Louisville Commissioning Series). LOU-56-1.

"Using orchestral techniques that stem from Debussy, melodic traits of Chinese music, and sharp twentieth-century dissonances, [Chou] aims at a characteristically Chinese style to express the mood of two Chinese poems. The result is the most interesting of the nationalistic trio [of works heard on this disc] and well worth hearing."

(Edward Downes, *New York Times*, Jan. 29, 1956)

"Although I have not yet completed my discussions of the Louisville Orchestra Commissions recorded and issued last year, I shall devote today's column to the first disc in the 1956 series. I do so because one of the compositions it contains [Chou's] made a profound impression on me when I heard it in Louisville last October and because subsequent hearings—by way of the excellent recording—have intensified that impression."

(Walter A. Hansen, *Fort Wayne News Sentinel*, Feb. 3, 1956)

"Here is music of marked originality, combining the Chinese concept of poetry with a type of tonal painting that falls strangely but wonderfully on the ear. . . . Thus the music blends the flutter of falling petals, delineated with the simplicity of Chinese scroll painting, and the almost frightening aspects of thunderstorm."

(Harold Rogers, *Christian Science Monitor*, Feb. 7, 1956)

"The composition of Chou Wen-chung . . . is certainly the most unusual of the many commissioned works recorded by the Louisville Orchestra, and it may be the best of them as well. Its prologue and epilogue exhibit an unparalleled gift for the handling of Chinese thematic materials in terms of the Western orchestra. Its much longer middle section is in a style Chou calls 'melodic brushwork.' This is actually not melodic at all; it involves extremely pungent, dramatic, shattering exploitation of timbres and rhythms in an atonal, dissonant, atematic manner quite like that of Egard Varèse. . . . As

in the case of Schoenberg, an approach to music that seemed violently extreme and intensely personal turns out to have unexpectedly seminal possibilities."

(Alfred Frankenstein, *High Fidelity*, April, 1956)

"This is a poetic and powerful tone picture that combines the sharpest contrasts in sonic material with elements of Chinese origin. The composer's handling of the very colorful orchestral texture is of the greatest skill. This is impressionism in the most modern vein."

(Abraham Skulsky, *Hi-Fi Music at Home*, May-June, 1956)

AVERY CLAFLIN

La Grande Bretèche, opera in one act; Vienna Orchestra and soloists, F. Charles Adler, conductor. CRI-108X.

Lament for April 15; *The Quangle Wangle's Hat*; *Design for the Atomic Age*; Randolph Singers, David Randolph, conductor. CRI-102

"With the income tax deadline just around the corner, nothing could be more appropriate nor better able to salvage a smile from a sea of troubles than Avery Claflin's *Lament for April 15*, a modern American madrigal, written especially for the Randolph Singers. They present it with a dead-pan mien that is all the more hilariously effective. . . ."

(*St. Louis Globe Democrat*, April 8, 1956)

"... a delightful setting of Edward Lear's *The Quangle Wangle's Hat*."

(Robert Kotlowita, *High Fidelity*, June 1956)

HENRY COWELL

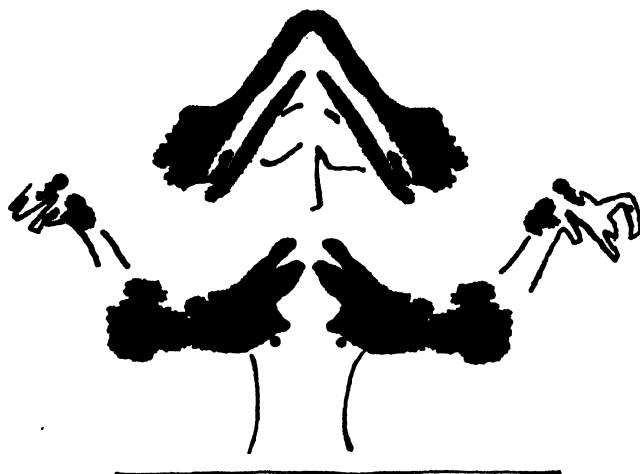
Piano Music: *Advertisement*; *The Banshee*; *Sinister Resonance*; *Aeolian Harp*; *The Tides of Manaunaun*; *Lilt of the Reel*; Henry Cowell, piano. CRI-109.

"It's odd to think of Henry Cowell as a mellow veteran among American composers. But lots of leaves have fallen off many calendars since he first startled people by banging out wild fistsful of 'tone clusters' at the piano. Composer Cowell is the star of a platter . . . that revives piano pieces he wrote between the ages of 15 (yes, he literally was an enfant terrible) and 33. By now, even a conservative ear can recognize that at heart these works were often folkishly likeable, and his special sound effects were mostly mere trimmings."

(C. H. Garrigues, *San Francisco Examiner*, Jan. 27, 1957)

"Henry Cowell's early piano pieces, six of which fill one side of this disc, are among the classics of modern music. Cowell pioneered in a new approach to the piano, handling it in all manner of unorthodox ways, and most of them are exemplified here.

"*Advertisement* uses Cowell's famous tone-cluster technique—groups of adjacent notes struck with the fist or



the flat of the hand—to provide a sizzling, juggling study that suggests the kaleidoscopic colors and shapes of a large electric sign. In *The Banshee* and *Aeolian Harp* he abandons the keyboard to pluck and stroke the strings directly, and in *The Tides of Manaunaun* he plays with one hand on the keyboard and the other on the bare wires. *Sinister Resonance* is an early experiment in the 'preparation' of the piano with various objects inserted among the strings to produce eerie, choked effects. *Lilt of the Reel* uses more tone clusters to spark up its rhythms.

"All this is essentially very simple, conservative music with a strong infusion of Irish folklore in its substance, but its daring colors and its exceptional mechanics were highly iconoclastic in their time and still seem so."

(Alfred Frankenstein, *High Fidelity*, March, 1957)

"No need to hesitate . . . as to these new performance."

(James Lyons, *Hi-Fi Music at Home*, March-April, 1957)

Prelude for Violin and Harpsichord; Robert Brink, violin; Daniel Pinkham, harpsichord. CRI-109

"... to say the least, entertaining. . . ."

(Alfred Frankenstein, *High Fidelity*, March, 1957)

RICHARD DONOVAN

Soundings for Trumpet, Bassoon and Percussion; *The M-G-M Chamber Ensemble*, Carlos Surinach, Conductor. M-G-M 3371

The program note with the recording quotes Donovan: "The intention was to create a colorful web of sound, avoiding an impression of formlessness by the use of an integrating figure as well as a clear and simple over-all structure for the work as a whole. The opening solo by the bassoon contains the melodic figure which is intended to serve as one cohesive factor. Even the timpanist aids in carrying forward the melodic design, especially in his

solo toward the end of the work, where, employing six drums, he makes dramatic use of this melodic figure. The general plan is that of a five-part song form, the returns to the main melodic material being made by the bassoon. A short *coda* concludes the work. At times the percussion instruments are combined with each other; again they are blended with one or both melodic instruments. The latter relationship sometimes results not only in a new quality for the sustained instruments, but also an extension of resonance for the percussion instruments. The score calls for the following instruments, in addition to trumpet and bassoon: timpani, xylophone, celesta, marimba, cymbals, temple blocks, triangle, wood block, four gongs of various sizes, tambourine, snare drum, bass drum, and sand-paper blocks."

"Structurally rather loosely knit, but interesting in its imaginative sound combinations."

(*Musical Courier*, Mar. 1, 1956)

"On the same record Carlos Surinach also conducts Richard Donovan's *Soundings* for trumpet, bassoon and percussion which has an immediate impact of interest."

(Marjory Fisher, *San Francisco News*, July 21, 1956)

"Each of these works has some substantial content . . . Donovan's closely written score is also recommended, likewise the shorter Verrall piece. Surinach is in able command of all the musical problems. . . ."

(Irving Kolodin, *Saturday Review*, Aug. 25, 1956)

"Of the [other recordings under review] the one with the most individual profile is the Donovan, which is scored for solo trumpet and bassoon and a very large battery including practically every percussion instrument used in the symphony orchestra. The title *Soundings*, and the unusual instrumentation would lead one to expect 'a study in sonorities,' as the catchphrase has it, and, to be sure, the composition does explore effects of timbre in very subtle and fascinating ways; over and above that, however, it builds up to a monumentality of expression considerably transcending mere considerations of color."

(Alfred Frankenstein, *High Fidelity*, Dec., 1956)

Woodwind Quartet; Yale Woodwind Quartet. Contemporary (NY). AP 121

P. GLANVILLE-HICKS

Etruscan Concerto for Piano and Orchestra; Carlo Bussotti, piano; MGM Chamber Orchestra, Carlos Surinach, conductor. MGM 3357

"Perhaps no other composer has known better how to express life through music to be used for the dance than Peggy Glanville-Hicks. Her latest work, *Etruscan Concerto* for piano and orchestra, released by MGM, has the vitality and spirit of a music which portrays life, its humor and pleasingly uncontrollable freedom. . . . Miss Hicks has more than conquered all the lore of Etruria and

its mystical peace in her *Concerto*."

(*Wichita Beacon*, August 26, 1956)

" . . . a respect for melody not always found in modern composers and the *Etruscan* is exceptionally worthy to these ears."

(Anthony Cresswell, *Oregon Journal*, Sept. 2, 1956)

Sinfonia Pacifica; MGM Chamber Orchestra, Carlos Surinach, conductor. MGM 3336

"Peggy-Glanville-Hicks composes music that is 'different.' Some might call it 'modern' because it might not be what they are used to. Actually, it is music surprisingly easy to understand once her basic principles or ideas are grasped. These, in turn, are not complicated at all. She simply emphasizes rhythm and melody over harmony. Secondly, is given to developing two contrasting themes simultaneously rather than successively. Or she fuses melody and rhythm. In a way, it is as if she would compress music into one dimension. MGM recently released her *Sinfonia Pacifica*. . . . It is in three movements. Percussive rhythms with curt melodic factors comprise the first. The second section is chiefly melodic through the oboe and flute. The theme of the finale is a brisk affair of Hindu origin again played over insistent percussive rhythms."

(*Christian Science Monitor*, April 10, 1956)

"Peggy Glanville-Hicks shares the disc [with Surinach] with a recent composition, *Sinfonia Pacifica*, and three early *Gymnopedies*. . . . Miss Hicks' gift for melody is enough to set her apart from many of her colleagues."

(Gunby Rule, *Knoxville News Sentinel*, May 13, 1956)

"Here is music that is, to my ear, among the best of the new. Miss Glanville-Hicks is known for her highly individual, experimental music. The result—at least in her 1952 *Sinfonia Pacifica*—is interesting and pleasant. The deliberate subordination of harmony is not really startling, and there is ample melody and rhythm."

(*Navy Times*, Aug. 4, 1956)

Peggy Glanville-Hicks holds a unique place in music,



for she is a top-ranking composer in an art in which many women excel as executants, but few enter the list of the great composers. . . . *Sinfonia Pacifica* opens with a bravura rush of excitement. Rhythm and lilting melody are skillfully woven together. This young woman composer writes 'modern' music at its best."

(Nell Lawson, *Buffalo Evening News*, Oct. 8, 1956)

Three Gymnopedies; MGM Chamber Orchestra, Carlos Surinach, conductor. MGM 3336

"They are peaceful and restful, eminently so—slow, wondering vagrant melodies with throbs of rhythms in the background."

(*Christian Science Monitor*, April 10, 1956)

"The Gymnopedies (echoes of Satie) are based on an ancient Greek dance composed for athletes. Its slow measures take the ultimate in control. The music itself is strong and muscular. It is remarkably melodic and filled with musical figures that return to the memory persistently."

(Nell Lawson, *Buffalo Evening News*, Oct. 8, 1956)

LOU HARRISON

Mass for Mixed Chorus, Trumpet, Harp and Strings; N.Y. Concert Choir and Orchestra, Margaret Hillis, conductor. Epic LC-3307

"Lou Harrison's Mass . . . is pure devotion in all its aspects. To achieve this, the composer uncompromisingly adopts the language of Machaut. The result is a piece of extreme beauty in its purity of design. I cast my vote for Harrison."

(*Hi-Fi Music at Home*, April, 1957)

HERBERT HAUFRECHT

Square Set for String Orchestra; Accademia Nazionale de Santa Cecilia—Roma, Alfredo Antonini, conductor. CRI-111



WELLS HIVELY

Mexican Landscapes (Paisajes Mexicanos), Suite for Piano; Wells Hively, piano. Spanish Telefunken

Romance de la Luna-Luna (after Garía Lorca); Sofia Noël, soprano, with chamber orchestra.

Spanish Telefunken

Summer Holiday (Rive Gauche); Accademia Nazionale de Santa Cecilia—Roma, Alfredo Antonini, conductor. CRI-111

ALAN HOVHANESS

Duet for Violin and Harpsichord; Robert Brink, violin; Daniel Pinkham, harpsichord. CRI-109

" . . . the Hovhaness is quite powerful. . . ."

(Alfred Frankenstein, *High Fidelity*, March, 1957)

Khrgyz Suite for Violin and Piano; Anahid Ajemian, violin; Maro Ajemian, piano. MGM 3454

Mountain Idylls; Marga Richter, piano. MGM 3181

Prelude and Quadruple Fugue; Eastman-Rochester Symphony Orchestra, Howard Hanson, conductor.

Mercury 50106

" . . . one of the few recorded works by that composer which have nothing to do with the folklore of the Near East. It is a masterly study in intricate counterpoint, but it flows along with the utmost ease and grace."

(Alfred Frankenstein, *High Fidelity*, Jan., 1957)

Saint Vartan Symphony, Op. 80; MGM Orchestra, Carlos Surinach, conductor. MGM 3453

Talin, Concerto for Viola and Strings; Emanuel Vardi, viola; MGM String Orchestra, Isler Solomon, conductor. MGM 3432

CHARLES E. IVES

Sonatas Nos. 1, 2, 3, 4 for Violin and Piano; Rafael Druian, violin; John Simms, piano. Mercury 50096-7

Sonata No. 4 for Violin and Piano; Anahid Ajemian, violin; Maro Ajemian, piano. MGM 3454

The Unanswered Question; Zimblar Sinfonietta, Lukas Foss, conductor. Unicorn 1037

ULYSSES KAY

How Stands the Glass Around; What's In a Name?; Randolph Singers, David Randolph, conductor.

CRI-102

KURT LIST

Remember; Randolph Singers, David Randolph, conductor. CRI-102

OTTO LUENING

Poem in Cycles and Bells for Tape Recorder and Orchestra (composed with Vladimir Ussachevsky); Members of the Royal Danish Radio Orchestra, Otto

Luening, conductor; Vladimir Ussachevsky, technical supervision. CRI-112

Suite from King Lear for Tape Recorder (composed with Vladimir Ussachevsky). CRI-112

COLIN McPHEE

Tabuh-Tabuhan (Toccata for Orchestra); Eastman-Rochester Symphony Orchestra, Howard Hanson, conductor. Mercury 50103

CHARLES MILLS

The True Beauty; Randolph Singers, David Randolph, conductor. CRI-102

DANIEL PINKHAM

Cantilena for Violin and Harpsichord; Capriccio for Violin and Harpsichord; Robert Brink, violin; Daniel Pinkham, harpsichord. CRI-109

Concerto for Celeste and Harpsichord Soli; Edward Low, celeste; Daniel Pinkham, harpsichord. CRI-109

"... Pinkham's absolutely enchanting *Concerto for Celeste and Harpsichord Soli*, a brilliantly classical piece wherein timbre is used to reinforce line much as Bartók used color to clarify the voices in his edition of Bach's *Well-Tempered Clavier*. The bright and tingly sounds of this concerto are completely delightful in themselves, but this is not why they are employed."

(Alfred Frankenstein, *High Fidelity*, March, 1957)

Madrigal; Folk Song; Elegy; Randolph Singers, David Randolph, conductor. CRI-102

QUINCY PORTER

Concerto Concertante for Two Pianos and Orchestra; Jean Leon Cohen and André Terrasse, pianos; Colonne Orchestra, Quincy Porter, conductor.

Overtone 10

Quartet No. 6; Pascal String Quartet. Angel 35105

Sonata No. 2 for Violin and Piano; Rafael Druian, violin; John Simms, piano. Mercury 50096

Symphony No. 1; Dance in Three Time; Colonne Orchestra, Quincy Porter, conductor. Overtone 10

WALLINGFORD RIEGGER

Sonatina for Violin and Piano; Anahid Ajemian, violin; Maro Ajemian, piano. MGM 3218

PEDRO SANJUAN

La Macumba (Ritual Symphony); Accademia Nazionale de Santa Cecilia—Roma, Alfredo Antonini, conductor. CRI-111

RUSSELL SMITH

Songs of Innocence; Sara Carter, soprano. New Editions 2

HALSEY STEVENS

Like as the Culver on the Baréd Bough; Randolph Singers, David Randolph, conductor. CRI-102

VLADIMIR USSACHEVSKY

Piece for Tape Recorder. CRI-112

Poem in Cycles and Bells for Tape Recorder and Orchestra (composed with Otto Luening); Members of the Royal Danish Radio Orchestra, Otto Luening, conductor; Vladimir Ussachevsky, technical supervision. CRI-112

Suite from King Lear for Tape Recorder (composed with Otto Luening). CRI-112

JOHN VERRALL

Prelude and Allegro for Strings; MGM Chamber Orchestra, Carlos Surinach, conductor. MGM 3371

KARL WEIGL

Quartet No. 6 in C Major, Op. 37; Loewenguth String Quartet. Triad 1

"Karl Weigl, who came to this country from Vienna in 1938 and died here in 1949, is represented on a Triad disc by his Sonata for Viola and Piano, Op. 38, played by Paul Doktor and Nadia Reisenberg; Three Songs for Mezzosoprano and String Quartet, performed by Alice Howland and the Woodstock Quartet; and the Quartet No. 6 in C Major, played by the Loewenguth Quartet. Of these works the C Major Quartet is particularly striking. Its Adagio is an eloquent and moving creation in music."

(John Briggs, *New York Times*)

Sonata for Viola and Piano, Op. 38; Paul Doktor, viola; Nadia Reisenberg, piano. Triad 1

"... the Viola Sonata is played superbly by Paul Doktor with Nadia Reisenberg at the piano. The last work, particularly, is a masterpiece in a small literature, and should be widely done."

(Klaus George Roy, *Christian Science Monitor*, Aug. 2, 1955)

Three Songs for Mezzosoprano and String Quartet, Op. 36; Alice Howland, mezzosoprano; Woodstock Quartet. Triad 1

HUGO WEISGALL

The Stronger, opera in one act; Adelaide Bishop, soprano; Columbia Chamber Orchestra, Alfredo Antonini, conductor. Columbia ML 5106

"Hugo Weisgall's monologue-opera after Strindberg is imaginative and individual; it can best be defined as a fusion of seemingly disparate elements (atonal texture, Stravinskian rhythm, and beautiful lyric vocalism)."

(*Hi-Fi Music at Home*)

"The Stronger is a remarkable work. It is billed as

an opera in one act, but is actually a dramatic scene of considerable length, for one singer (and, when staged, a silent character). The text is taken from Strindberg's monologue-play. As adapted by Richard Hart, the "libretto" is extremely effective, unpretentious and swift-moving. It is this theatrical effectiveness that immediately sets *The Stronger* apart from Schoenberg's *Erwartung*, which comes to mind inevitably as the most famous contemporary work of the same general type. . . . Weisgall has avoided all the pitfalls with extraordinary success. His music is continuously interesting and appropriate, and manages strikingly to sustain pace and dramatic force. It conveys admirably the varieties and shades of emotion that form the 'plot' of the monologue, and comments on the action with sharpness and wit.

"*The Stronger* has been staged both with and without

'action' on the part of the singer or of the silent character. On the recording it succeeds perfectly without visual aid. Weisgall manages to portray his character musically. His line is plastic and expressive, and his prosody unimpeachable. The music is consistently dissonant, tense, and nervous; one never loses the sound of the major seventh or minor ninth, yet despite a fairly unrelieved degree of tension, the music moves. Climaxes are reached chiefly through linear motion in the vocal and orchestral parts; the harmonic scheme is elusive, and motivic repetitions or relations are by no means obvious. The orchestra of eight players (two clarinets doubling saxophones, one trumpet, four strings, and piano) is handled with great skill to produce differentiated textures. The colors are biting, mocking, always strong."

(Richard F. Goldman, *Musical Quarterly*)

Information Department

JACOB Avshalomov's great success as conductor of the Portland Junior Symphony Orchestra has been climaxed by the welcome news of a Rockefeller grant. The foundation has awarded \$10,000 to the Portland Junior Symphony Association specifically for the "commissioning of orchestral works suitable for performance by junior groups." The commissions will be spread out over a three year period and first performances, of course, will be presented by the Portland orchestra during that time.

Avshalomov left his work as choral director and teacher at Columbia University in 1954, and in less than three seasons in Oregon has brought his orchestra to this position of national importance. A real achievement. He was himself a member of the orchestra when he first came to this country from China in 1938. He was then living at the home of Dr. Jacques Gershkovitch who founded the Junior Symphony in 1923.

* * *

Forty-eight hours after San Francisco's recent earthquake a concert of American music was co-sponsored by the American Composers Alliance and the Chamber Music Center of San Francisco State College, with the cooperation of the American Federation of Musicians, Local No. 6. A tremendously enthusiastic audience of some six hundred people risked entombment beneath the large dome, supported by somewhat cracked walls, of the College's Creative Arts Building.

The program included Chou Wen-Chung's *Three Folk Songs* for harp and flute, Paul Pisk's Suite for piano, oboe and clarinet, Jacob Avshalomov's *Tom O'Bedlem* (a winner of the New York Critic's Award for a choral work) and Avery Claflin's *Teen Scenes* for strings.

There were two first performances. Joseph Biskind wrote in the April 5th issue of *The Argonaut* that "the most significant contributions to the afternoon's new musical fare were the *Divertimento for flute, clarinet and strings* of Robert Erickson and the *Adagio and Allegro for Strings* of Halsey Stevens, both of which were impressively mature musical statements making their point neither through novelty of medium nor unconventional writing for the instruments used. Both Erickson and Stevens take the position that the importance of a piece of music arises from the integrity of the composer's thought, rather than from the familiarity or novelty of his instrumental resources. As a result they produce works of correspondingly lasting impressiveness." Alexander Fried of the *San Francisco Examiner* found the Stevens work "relatively austere. The piece came to grips with various feelings in an independent, searching way. It had interesting, original ideas of sonority. It made a strong effect." Of the Erickson *Divertimento*, Fried wrote, it "presented more romantic emotions. It thrust forward a warm sense of beauty and idealism, without being sentimental." A chamber orchestra made up of San Francisco Symphony Orchestra members, conducted by Earl Bernard Murray, played these two premieres. In the *San Francisco Chronicle*, Alfred Frankenstein wrote of the Stevens work that it "moves with punch and power, sonority, depth and build."

Fried concluded his article by saying that the concert was "decidedly worth while in its introduction of unfamiliar American works." Apparently it takes more than a natural catastrophe to halt musical progress.



OUTSTANDING MUSIC BY ALAN HOVHANNES

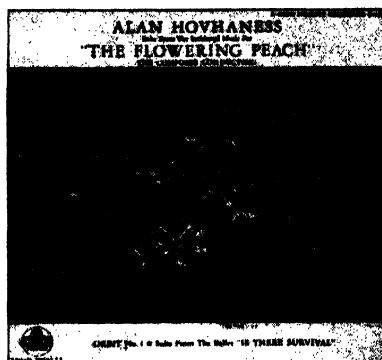
ON

M-G-M *Records*

Suite from the incidental music for
THE FLOWERING PEACH

King Vahaken and Orbit No. 1
The Composer Conducting A Chamber Ensemble

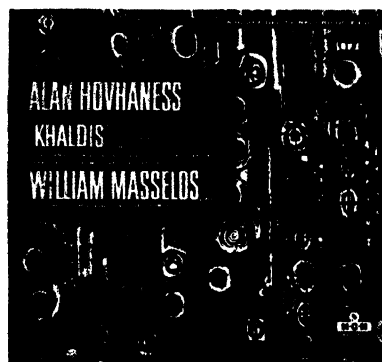
E3164



KHALDIS

Concerto for piano, four trumpets, and percussion and Achtamar Jhala • Fantasy On An Ossetin Tune • Orbit No. 2 • Hymn to A Celestial Musician • Pastorale No. 1 • William Masselos, pianist with Chamber Ensemble conducted by Izler Solomon

E3160



E3432



TALIN

Concerto For Viola And Strings
Emanuel Vardi, violist with Izler Solomon conducting
The MGM String Orchestra



E3504

ANAHID

Fantasy For Chamber Orchestra
ALLELUIA AND FUGUE For String Orchestra
TOWER MUSIC For Brass Instruments
Carlos Surinach conducting The MGM Orchestra

SPECIALY WRAPPED AND DUST PROOF

VOLUME VI
NUMBER 4
1957

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
NORMAND LOCKWOOD AND CHORAL MUSIC <i>George Lynn</i>	3
NORMAND LOCKWOOD: Principal Works and Biographical Note	5
A NOTE ON SEVERAL FACETS OF NORMAND LOCKWOOD'S MUSIC <i>John McDowell</i>	7
SOME REFLECTIONS ON OPERA: ROLF LIEBERMANN, MAN OF THE THEATRE <i>P. Glanville-Hicks</i>	12
PROBLEMS OF OUR TIME IN MUSIC: A PLEA <i>Roger Goeb</i>	16
LETTERS TO THE EDITOR	6
INFORMATION DEPARTMENT	21
FIRST PERFORMANCES <i>compiled by Dona Jean Hill</i>	23
COVER AND ILLUSTRATIONS..... <i>Jane Taylor</i>	



American Composers Alliance

2121 Broadway, New York 23, N. Y.

Officers:

ROBERT WARD, President
RICHARD DONOVAN, Vice-President
HUGO WEISGALL, Second Vice-President
ULYSSES KAY, Secretary
AVERY CLAFLIN, Treasurer
ROGER GOEB, Assistant Secretary
LOCKREM JOHNSON, Assistant Treasurer
OLIVER DANIEL, Consultant
CAROL TRUAX, Coordinating Manager

Board of Governors:

JACK BEESON
HENRY BRANT
ELLIOTT CARTER
VIVIAN FINE
MIRIAM GIDEON
ANTONIO LORA
OTTO LUENING
ROBERT MCBRIDE
WALLINGFORD RIEGGER

Editorial Committee:

HENRY BRANT
NORMAN CAZDEN
MIRIAM GIDEON
FREDERIC HART
BEATRICE LAUFER
WALLINGFORD RIEGGER
LESTER TRIMBLE

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Edward Ballantine
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow
Leslie Bassett
***Marion Bauer**
James Beale
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Thomas Canning
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Hugo Davise
Richard Donovan
Robert Erickson
Vivian Fine
Irwin Fischer
William Flanagan
Johan Franco
Florence Galajikian
Edwin Gerschefski
Miriam Gideon
P. Glanville-Hicks
Roger Goeb
Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyiring
Lou Harrison
Frederic Hart
Herbert Haufrecht
Irwin Heilner
Ethel Glenn Hier
Wells Hively
William Hoskins
Alan Hovhaness
***Lewis M. Isaacs**
***Charles Ives**
Dorothy James
Donald Jenni
Lockrem Johnson
***Erich Itor Kahn**
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Koehler
Ellis B. Kohs
Ezra Laderman
Victor Landau
Beatrice Laufer
John Lessard
H. Merrills Lewis
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Teo Macero
Robert McBride
Colin McPhee
Charles Mills
Walter Mourant
Otto Mueller
Robert Nagel
Dika Newlin

Willson Osborne
Hall Overton
Lee Pattison
George Perle
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Eda Rapoport
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Ralph Shapey
Elna Sherman
T. Stanley Skinner
Russell Smith
David Stackhouse
Leon Stein
Halsey Stevens
Gerald Strang
Elias Tanenbaum
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
George Wehner
***Karl Weigl**
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Joseph Wood
Yehudi Wyner

Affiliated Members: Roy Harris, Mary Howe, Walter Piston, William Schuman

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives, Mrs. Erich Itor Kahn, Mrs. Karl Weigl, Mr. and Mrs. Harrison Potter

Bulletin Editor: JOHN HERBERT McDOWELL

Associate Editor: DREW CONNER

*Deceased

Normand Lockwood and Choral Music

GEORGE LYNN

THE title of this essay must not belie the fact that Normand Lockwood has written for all media. It must, however, point up his strength in the choral medium. Normand Lockwood, without benefit or impediment of formal university training, stands as a tower in choral composition—choral composition of all kinds, a gamut of little two-part pieces to the gargantua of the Mahler instrument.

There is great health in a man who can be impressed very early with the "sheen" of Respighi and thence onward through the many cavalcades of American-nationalistic musical dogma, treat them all with the transiency of a tourist, and still approach each new musical endeavor with the fresh wonder of a child. And there is even greater health in allowing study-disciplines to appear in textural advantage rather than in feats of musical engineering.

If there is a "stock-in-trade" for Lockwood, it is in the color of specific sounds, the *how* of a pitch as opposed to the *when* or the *what* of a pitch. It is his wont to give each word-meaning a particular sonority, while his basic sonority is forged out of lyricism. In the truest Romantic sense his is a priesthood of arrangement of materials, burdened with the mission that the arranging as such will not "show" and that a casual program will cover the drudgery of molding.

This textural search is evident in an early little "bi-cenium" for sopranos and altos, *Song of an Old Fisherman*, written in the late Thirties. The composer employs the syllable "La" in place of words, using it in careful slurring to avoid breaking up the music and to point up the rocking of the boat. Throughout there is a procedure of juxtaposing 3/4 and 2/4 and imposing one on the other to give a most natural flow rather than any sense of metered beats. In this we find an indication of the kind of textural search that has been, is and will be his bent—to give the auditor clarity of program through sublimation of texture and subordination of other compositional principles.

Lockwood is endowed with the ability to acquaint himself with the search of others for a "new" expression and at the same time retain his own identity. If it is to his textural advantage he will use an admired sound, but not at the expense of his own expressive desires.

Normand Lockwood is not a "performing" musician.

His instrument is the one for which he is writing at the moment. He chooses to exploit the expressive capacities of the given instrument and not its technical limitations. More often than not this approach gives the instrument a fresh excursion rather than just one more virtuosic aridity to contend with. The absence of technical performing ability on the part of the composer does not preclude lack of information and might preclude an idiomatic enslavement.

In the course of an article on an American composer the folk element must be dealt with. In Lockwood's case the impact is great and little: Great in the sense that he is allied to it and little in the sense that he is bound by it. Great in the sense that the American word is important and less in the sense of the American tune. His choral arrangements of American folk music derive their "taking-off point" from the word. It is the story of *Erie Canal*, the story of *Red River Valley* that shapes the arrangement and not such a stultifying fact as whether or not the tune will "work in canon". Again in the spirit of Americana, Lockwood has the poetic insight to take the best from the drab area of Gospel Song and come up with dignified yet subjective results. Arranging seems to whet his compositional wit: as Lockwood says, "Who can say when composition begins and arranging leaves off."

There are, as previously stated, choral works of great size—one, in fact, for choir, orchestra and band. However, I would rather spend some time on Lockwood's latest work, *Children of God*, an Oratorio for five soloists, chorus, children's chorus and orchestra. This is undoubtedly his Magnum Opus to date. It was commissioned jointly by the Department of Worship and Arts of the National Council of Churches and Berea College of Kentucky. This commission is the first venture by these two bodies in partronizing the arts and Thor Johnson (who gave the first half of the work its premiere performance in Cincinnati on February first with the Berea College Community Choir) has emphasized the significance of such a move: "(This is) the first step in a long range plan to bring Church values into a formative influence on . . . music." The entire work (running about one and half hours) was presented at Berea College on May 15.

The text was arranged from the Revised Standard Version of the Bible by Professor Clara Chassell Cooper of

Berea's Psychology Department. Part One, *Am I My Brother's Keeper?* draws from the Old Testament and Part Two, *Who Is My Neighbor?*, from the New Testament. Sections were chosen by Professor Cooper to underline the brotherhood theme, a vital force in the past and present of the hundred-year-old Berea College.

While the work is written in eighteen sections, it has the natural rises and falls of a large piece, the episodes serving only to move it on. Lockwood chooses to abandon certain stereotyped positions of the chorus in the oratorio tradition and turns to "using" it to aid the progress of the dramatic moment. The orchestra, as compared to other works of Lockwood, is on the small side but never with a "budgeted" result. The limitation to two horns, for instance, is never felt as an "economy". The composer employs five soloists for real dramatic heightening of the episodes; it's not just a matter of division of labor.



This scale, of near-eastern suggestion, is the melodic substance from which Part One is shaped. It is reworked in many ways to impart a searching and morose quality to the entire section. Although centered on the New Testament, Part Two contains various allusions to Old Testament material, and the reverse is true: Early in the Prologue to Part One a "Christian" choral Amen occurs simultaneously with the Hebraic scale in the orchestra.

The orchestra throughout frames the voices in the best style of accompanied recitative. The only really folk-like touch comes up in the setting of the Cain and Abel story where it is appropriate for the keepers of sheep (it is labeled "Ballad Style".) The settings of the words of God are always interestingly handled, sometimes by the chorus and often by a soloist, depending on the dramatic structure of the moment. The Moses scene borrows most successfully an approach used by Bach in similar situations: The bass soloist and the chorus interact as Prophet and People. The general austerity of the work is broken with charming relief in the episode of Amos. As the chorus asks, "When will the new moon be over that we may sell and buy", the music becomes quite mercantile in character with little spurts of commercial gibberish. The varying personalities of the prophets are clearly delineated in the music allotted to them. The voice of Jeremiah, for instance, enters in answer to a stern brass fanfare.

The Epilogue of Part One leads on to the second half besides summing up the preceding sections. A choric speech builds to a sonorous hymn of praise. A mixture

of material from Jewish and Christian faiths recurs in tightening formations. Part Two opens with the baritone singing of a new commandment in a diatonic idiom which characterizes the entire second half. This style is interwoven with the chromatic element of Part One in the second prologue, which serves as a hinge from the old to the new. The story of the Good Samaritan follows, set in a through-composed manner, each of its characters entering on a new terrace of sound. The chorus, after concluding the Samaritan section in the style of a Greek Chorus, soon functions contrapuntally in the setting of "If you love those who love you, what credit is that to you?"

The Children's Choir intones the Beatitudes in the Sermon on the Mount episode which opens with a tenor solo over a rising orchestral figure. The chorus takes up this figure subsequently and the music for the children reappears against it. The chorus here acts as a commenting congregation and repeats that role in the next episode, the preaching of Paul, when it reiterates such phrases as, "We are fellow heirs," and "We have heard and believe." The end of Paul's sermon is followed by a choral benediction and then the soloists take the part of converts giving testimony. A choric Credo concludes this segment.

A harking back to the old Testament style of Part One is featured in the next episode, a treatment of John the Beloved. At the words, "For he who does not love his brother," the orchestra alludes to the Cain and Abel

George Lynn, the writer of the foregoing article, has been a friend and sometime co-worker with Norman Lockwood over a period of many years. A professional organist at twelve he later studied composition and conducting and was organist-director in a number of churches. He received the Master of Fine Arts in composition at Princeton University and was on the faculty of the Westminster Choir College where he was Associate Conductor, Head of the Graduate Department and Assistant to the President. He trained choruses for Carnegie Hall appearances with Stokowski, Walter and Scherman, among others. Mr. Lynn went to Colorado in 1950 where he was on the staff of The University of Colorado. He is at present at St. Thomas' Episcopal Church in Denver. He now directs seven choirs and is an editor for Southern Music Company. He has also accompanied Elena Nikolaidi in her recent mid-western concerts. At the present time he is devoting himself to composition. Among his major works are *Veni Creator Spiritus* (chorus and orchestra) and *From Time to Time*, a three-act opera.

music heard earlier. A tender chorale ends the episode.

As Jesus sings, "You shall be my witnesses in Jerusalem and in all Judea and Samaria and to the end of the earth," the chorus translates the command into words of Christian conversion. This last episode closes with chorus and orchestra in philosophical reflection.

The second epilogue takes the form of a triptich of

contrasting sections. A recitative for soprano and chorus is succeeded by large statements from the solo quintet and Children's Choir. The Lord's Prayer which closes the entire work is set forth in long white note style over a bitonal orchestral texture. The writer has chosen to concentrate on *Children of God* because it represents a fruition and a reality of many implications in earlier and small compositions.

Principal Works: Normand Lockwood

ORCHESTRAL

CHATEAU OVERTURE ACA
WEEKEND PRELUDE
GOIN' TO TOWN (Concert Band)

ORATORIOS AND LARGE CHORAL COMPOSITIONS

*CHILDREN OF GOD
Oratorio for five soloists, chorus, children's chorus and orchestra.
*LIGHT OUT OF DARKNESS
Oratorio for chorus, baritone, and orch.
*CAROL FANTASY AMP
Chorus and orch.
*CLOSING DOXOLOGY Broude
Chorus and band.
MAGNIFICAT
Soprano, chorus, and orch.
PATER DIMITTE AMP
Chorus and small chamber orch.
PATRIOTIC OVERTURE
Chorus, orchestra, and band.
*PRAIRIE
Chorus and orch.
THE STORY OF ST. NICHOLAS
Four male voices, soprano, and orch.

OPERA

*THE SCARECROW ACA

CHORUS

APPLE ORCHARDS Shawnee
BIRTH OF MOSES Mercury
BYE 'N BYE Presser
CHRISTMAS HYMN Westminster Choir Press
CRADLE SONG Shawnee
*DAVID MOURNETH FOR ABSALOM
DIRGE FOR TWO VETERANS Witmark
EVENING HYMN Shawnee
FAREWELL VAIN WORLD H. W. Gray
FOR A CHILD'S ROOM Westminster Choir Press
*FOUR SONGS
HOW FAR IS IT TO BETHLEHEM Hargail
I'M GOIN' HOME Shawnee
*I HEAR AMERICA SINGING
O LORD, THE MEASURE OF OUR PRAYERS Shawnee
*MEMORIES OF PRESIDENT LINCOLN

*MONOTONE
*O OUR FATHER, WHO ART IN HEAVEN Galaxy
*OUT OF THE CRADLE ENDLESSLY ROCKING
PASSION AFTER THE SEVEN LAST WORDS ACA
SECOND GROUP OF SONGS ACA
SHOUT FOR JOY Shawnee
SING UNTO THE LORD A NEW SONG Shawnee
SOE WEE MAY SING Shawnee
STEAL AWAY H. W. Gray
THREE CHORUSES FOR PEACE Carl Fischer

CHAMBER MUSIC

NINE AMERICAN FOLKSONGS FOR STRING QUARTET ACA
BYE 'M BYE Presser
Woodwind quintet.
CONCERTO FOR ORGAN AND BRASSES AMP
DIVERSION ACA
Clarinet and string trio.
INFORMAL MUSIC 1 AND 2 ACA
String quartet.
L'HOMME ARME ACA
Trumpet and piano.
THREE NUMBERS ACA
Woodwind quintet.
PASTURES ACA
Harp solo.
QUIET DESIGN
Organ.
*SIX STRING QUARTETS
PIANO SEXTET ACA
*PIANO SONATA
SERENADES FOR STRING QUARTET Music Press
TRIO ACA
Harp, flute, and viola.

VOCAL MUSIC

I HAVE PAINTED ELIJAH ACA
Voice and small chamber group.
I KNOW STARLIGHT ACA
Voice and small chamber group.
LOVE'S SECRET ACA
Voice and small chamber group.
MARY WHO STOOD IN SORROW ACA
Voice and small chamber group.
TWENTY-THIRD PSALM ACA
Voice with small chamber group.
SITTING IN A TREE ACA
Voice with small chamber group.

VARIATIONS ON A POPULAR THEME ACA
Voice with small chamber group.
SIX MISCELLANEOUS SONGS ACA
Voice and string quartet.
(EVENING, THE MOON, SHE DWELT AMONG THE
UNTRODDEN WAYS, THE SPRING, MY LOVE FOR
HIM, THE THOUGHT OF YOU)
O LADY, LET THE SAD TEARS FALL Music Press
RIDDLE SONGS ACA
Voice, flute, and piano.
PRELUDE TO WESTERN STAR
Voice and piano.
TEN SONGS FROM JAMES JOYCE'S "CHAMBER MUSIC"
Voice and string quartet.

CHILDREN'S RECORDS

*ANIMAL SUPERMARKET ACA
*HIAWATHA ACA
*MICKEY GOES TO SCHOOL ACA
*TRAVELS OF BABAR ACA

*These works represent what seem to the composer to be especially marked points or stages in his stylistic and technical development.

RECORDINGS

Remington, Young People's Records, Children's Records Guild, Columbia.

PUBLISHERS

Arrow	Merrymount
Associated Music Publishers	Mills
Broude	Music Press
Oliver Ditson	Presser
Carl Fischer	G. Schirmer
Galaxy	Shawnee
H. W. Gray	Society for the Publication of
Handy	American Music
Hargail	(Carl Fischer)
Kjos	Southern Music Co.
Mercury	M. Witmark

LETTERS TO THE EDITOR

Dear Sir:

In his challenging article "The 'Great' Performance" in THE BULLETIN, Roger Goeb attributes the present emphasis on "sound" rather than on "music" to "the concentration on the part of our performers, critics, and the music business generally on the fetish of 'great' performance." To these agents may be added—on an elementary, a preparatory level—the teacher of music in most of our schools, whose aim is often merely a slick public performance by their school orchestra or chorus of an evening's program and little else. For four or five months such teachers keep drilling their students until the six or seven numbers on the program will be a credit to their maestro-aspiring selves when, coat-tails a-wagging, they can cavort their hour on the podium.

What musical substance, what emotional lift can music bring students after sixteen or eighteen weeks of desiccating repetitions? Eliminate much of the teacher-conductors preoccupation with his own greater glory (as we have tried to do here at the High School of Music and Art) and there will be time for boys and girls—our future audiences—to acquire from their teachers a demanding insight into real musical worth through fresh and abundant musical experience.

Sincerely yours,

Benjamin M. Steigman,
High School of Music and Art
New York, N. Y.

Biographical Note

Normand Lockwood, born in New York in 1906, spent his childhood in Ann Arbor, Michigan, and received his first musical training at the University of Michigan School of Music, later continuing his musical education abroad under Nadia Boulanger and Ottorino Respighi. He taught at Oberlin College from 1932 to 1943 and has since taught and lectured at Columbia University, Westminster Choir College, Queens College (New York), Yale University, Trinity University (San Antonio) where he was chairman of the Music Dept., and the School of Sacred Music, Union Theological Seminary (New York). He has been living in the South and Central West for the past few years.

Lockwood held the Rome Prize of the American Academy in Rome from 1929 to 1932, and a Guggenheim Fellowship from 1942 to 1944. He has received commissions from the Coolidge Foundation for a *Trio for Flute, Viola and Harp*, and from the Alice M. Ditson Fund for a Chamber Opera, *The Scarecrow*. He was awarded the Swift Prize for an orchestral work, *A Year's Chronicle*, and the Publication Award (1946) of the Society for the Publication of American Music for his *Third String Quartet*. Further awards and commissions include The Ernest Bloch Award of the United Temple Chorus for *The Birth of Moses*; the award in music by The National Institute of Arts and Letters; Ann Arbor May Festival Commission for *Prairie*; and a commission

from the National Council of Churches and Berea College for an Oratorio, *Children of God*.

Although Lockwood has composed in most of the common musical media, the majority of his works fall either in the category of chamber music or in that of chorus or vocal ensemble. Numerous choruses have been published, including "*Out of the Cradle Endlessly Rocking*," awarded the G. Schirmer World's Fair Prize for an accompanied 4-part chorus based on an American text.

He has been active in promoting the performance and recognition of American music through various groups and organizations, including the National Association for American Composers and Conductors and the Yaddo Music Group.

By Lockwood's admission, people who have contributed to his growth and development include, in Ohio, Helen Boatwright, Herbert Elwell, Jacob A. Evanson, John Frazer, Olaf C. Christiansen, Thor Johnson, Arthur Shepherd, Melville Smith, Arthur W. Quimby, the members of the Walden String Quartet. In the east, chiefly, Oliver Daniel, Richard Donovan, John Kirkpatrick, George Lynn, Douglas Moore, Quincy Porter, Fred Steiner and Beveridge Webster. In the southwest, Max Carr, Marvin McGee, and Don Willing.

A Note on Some Facets of Normand Lockwood's Music

JOHN McDOWELL

NORMAND Lockwood's output is of such variety that this brief essay can only touch on a few of his more striking characteristics and mention a sampling of his works in various genre. A little closer look will be taken at two particular pieces.

A strong sense of drama is an important part of Lockwood's composing equipment. It infuses his work—not only those pieces avowedly dramatic in nature, such as *Children of God* and *The Scarecrow*, his only opera to date. We find it in operation from small details to the over-all shaping of large works. It might well be added that the lack of this dramatic sense is a key to the soporific effect of much music of our time and in large part explanation of the "lack of profile" so often (and often rightly) charged.

Prairie, one of Lockwood's several settings of words by Carl Sandburg, is full of dramatic insights. The fourth section, "The Overland Passenger Train," starts with an orchestral description of the train getting under way. This is not the first such in musical history, but neither is the opening scene of *Otello* the first storm scene on record: Lockwood is never driven to a *recherché* solution by being inhibited about accepting musical ideas that have been successful before and can work again if adroitly handled. Lines on the train's being "choked . . . in the city" are spoken percussively by the men with such words as "hisses" and "curses" rhythmically highlighted. Subsequently the full chorus sings of the sense of freedom when the train reaches the prairie. At another point, the setting of "the ice-bergs slid . . . and the valleys hissed" has a literalness that recalls the opening of Haydn's *Creation*. Changes of style (which we will look at again in another context) are employed in *Prairie*, as in other pieces, for dramatic effect. Section eight, "Look at six eggs in a mockingbird's nest," is distinctly madrigal-like in texture: it is succeeded by music drawing on the tradition of American-Western song. The composer's opening injunction to the chorus (later reiterated) is significant: "With clear diction conveying the words." The work was commissioned in 1953 for the sixtieth Ann Arbor May Festival and performed by Michigan's University Musical Society and the Philadelphia Orchestra under



Thor Johnson. It was presented shortly thereafter at Carnegie Hall with Stokowski conducting.

Another instance of style becoming the servant of drama is found in the setting of Stephen Vincent Benet's *Prelude to Western Star* (for voice and piano). In contrast to the bulk of the work, the music for the section about a "Stranger from Vienna" at a loss in the American West is in a dodecaphonic idiom. As regards twelve-tone writing, Lockwood says that it is somewhat like Absinthe: strong stuff, all right in small doses but overwhelming as a steady diet. The trouble with most of its practitioners is that they ignore the possibility of making music in other ways as well.

He adds, "Note that there are tone-row usages scattered about my stuff. An obvious place is from measure 62 through measure 75 in *Prairie*. I don't have any schematic convictions about it, but usually use the row for some particular expressive reason. In this case be-

cause of the words: I wanted to get (in as short a space of time as I could) a sort of primordial effect to contrast with the poet's flesh-and-blood love of the prairie, and this seemed to do it for me."

It is, unfortunately, impossible here to go into Lockwood's major dramatic work, *The Scarecrow*, based on the Percy MacKaye play. It is a full length opera with a story of witchcraft and the supernatural metamorphosis of the title character. The premiere by the Columbia University Opera Workshop (the work was a Ditson commission) took place in May, 1945. Otto Lucning, who conducted the first performance, says, "It is a very colorful score; the fantasy element is particularly striking. The vocal writing is most distinguished." *The New Yorker* said, "Mr. Lockwood has shown that he knows how to write effectively for the stage." Oscar Thompson wrote, "Mr. Lockwood meets (the problems) resourcefully. He has set his text more than ordinarily well." *The Herald Tribune's* critic found that "the music's principal force lies in its powers of description."

Lockwood's penchant for the dramatic hits a climax for sheer size in the *Patriotic Overture* which is scored for chorus, orchestra, band and fireworks. The Transylvania Music Camp, Brevard, North Carolina, had for many years performed the Tchaikowsky *1812 Overture* on July Fourth. The *Patriotic Overture* was written to take over this Independence Day programming and has been most successful in providing the requisite ordered bedlam. Transylvania first performed it in 1954.

The text is from Whitman except for the ending, of which Lockwood says, "The final section consists of 'My Country, 'tis of thee' and 'O say, can you see' sung simultaneously—the orchestra and band being busy too, of course. It's a curious stunt and don't think I didn't have to scratch my head to figure out how the deuce to do it."

On quite another scale are the highly successful scores written for children's recordings. These include *Hiawatha*, *The Travels of Babar*, *Mickey Goes to School*, *Animal Super-Market* and *Riddle-Me-This*. Lockwood has the delightful gift of appealing to children without "talking down" musically. Again his dramatic talent comes into play with the necessity of establishing scene, character and mood in an extremely short time. *Babar*, for instance, has as many and as diverse scenes as *Wozzeck* in a ten minute span. The problem is increased by the size of the chamber groups which accompany the narrators and singers and provide interludes and introductions, often restricted to two or three measures. *The Animal Super-Market* is scored for flute, trumpet, violin, 'cello and bass; *Mickey Goes to School* utilizes flute (picc.), clarinet, trombone, percussion and bass.

These scores well illustrate a point on which Lockwood feels very strongly: writing *practical, playable* music. He has no sympathy for the composer whose works must be



withdrawn from performance because of difficulties requiring inordinate rehearsal time. In the case of an orchestral piece, whether it is being played by a school group or the Boston Symphony, the rehearsal time will be very limited and the composer should do everything possible (particularly in matters of notation) to cut difficulties to the minimum. Otherwise the result can only be a bad performance or no performance at all. A refusal to face the realistic facts of concert or recording studio is tantamount to expecting a solo flute to be heard on middle C when accompanied by a large brass ensemble. He feels that a piece must be written so that it will "sound" at the first reading. A lack of this quality also precludes involvement by performers.

Much of Lockwood's work is aimed at a specific sort of performance (not only such commissioned pieces as the *Patriotic Overture* and *Children of God*). He has published a number of short choral pieces which are very much within the range of the average amateur group. Some are slanted towards church choirs (*Sing Unto the Lord a New Song* and *O Lord, The Measure of Our Prayers*) and others are particularly suitable for school choruses (*Apple Orchards*, to the Whitman text.)

The five movement *Carol Fantasy*, written at the suggestion of George Lynn, is another work of this nature. Actually six carols are employed, since the singing of "O Tannenbaum" is accompanied by "Once, Long Ago" in the orchestra. The instrumentation is for two oboes, two trumpets, timpani and strings, since the work was first performed along with portions of *The Messiah*. It can also be done with organ or piano, trumpets and timpani,

or with just the keyboard instrument. In his forward, the composer says, "The carols I have chosen are all well known to us in the United States. But, since the religious meaning and allegoric allusions of the texts are generally clouded or lost in the usual prosaic singing born of too great familiarity, I have striven to select stimulating texts—texts which give dramatic scope, poignancy or symbolic suggestion. Thus, for example, I have used "When the winter sun" instead of the better known version, "Angels We Have Heard on High"; and in the tremendously imaginative "We Three Kings" I have stressed not merely "gold, incense and myrrh", but those events which these objects symbolize and predict. While this Carol Fantasy is essentially a choral work—that is to say, not for part-singing at home, but for the community Christmas concert in church or auditorium—it is my hope that those who . . . hear its performance will sing some of the carols with a heightened sense of their vitality and significance."

It is interesting to note how seldom Lockwood finds constant metric change necessary. Usually another solution is arrived at. Portions of the *L'Homme Armé* Variations are among the few exceptions, but this piece involves only two performers: a trumpeter and a pianist. Sometimes key signatures are used, sometimes not, depending on ease of reading the particular piece or section involved.

SIX SERENADES For String Quartet

Copyright, J = 112 -1- NORMAND LOCKWOOD

Example 1: SIX SERENADES FOR STRING QUARTET (number 1) Copyright 1947 by Music Press, New York. Printed by permission of Mercury Music Corporation

Six Serenades for string quartet was written in 1945 to provide a group of short pieces, easily grasped and of small technical difficulty, which would be useful for music school programs (see example 1, for the first of the set.) Lockwood delights in this sort of composing task and finds, like many composers of the past, a fresh impetus rising from the imposition of a certain set of arbitrary restrictions beyond those normally imposed by the compositional process itself.

An evocation of the Baroque is a dominating feature of certain Lockwood compositions. Always a very personal evocation—quite different from that of Mennin and Hindemith (to take two of the many other contemporary composers for whose musical thinking that epoch has proved a mighty springboard.) The setting of *The Twenty-Third Psalm** for soprano and chamber orchestra is probably Lockwood's most direct statement along this line. The work utilizes the Bay Psalm Book version of the text, thereby gaining a ruggedness and simplicity on which the composer capitalizes.

"The Lord to mee a shepheard is,
Want therefore shall not I.

THE 23RD PSALM

Words from The Bay Psalm Book Moderato in 2, Joyously (J = 92) Normand Lockwood

Example 2: TWENTY-THIRD PSALM (first page)

*Lockwood has also made two other quite different settings of the Twenty-Third Psalm, one for two-part mixed voices and organ (published by Mercury), the other for soprano solo and organ. Both employ the Revised Standard Version of the Bible text.

Hee in the folds of tender grasse
Doth cause me downe to lie."

The piece opens with a blaze of Baroque color (not in a literal sense—the clarinets have an important solo in the tenth measure) in a staunchly diatonic C Major. The opening figure recurs throughout the piece in a manner calculatedly reminiscent of Bach usage. The orchestration (two trumpets and timpani, besides full winds and strings) and the over-all shape of the piece enhance this similarity: there is very much the "feel" of one of the flamboyant chorale settings in the Bach festival cantatas. The vocal line itself moves principally in half notes, against insistent quarter and eighth motion in the orchestra (which, of course, reinforces the 17th century motif.) The bass line for this recurring opening passage is an unbroken C Major scale, spanning an octave and a fifth before the cadence. Later this scale bass takes on the rhythm of the opening figure. A quiet middle section, with the orchestra in sustained whole notes, is briefly interrupted by a repeat of the opening music and the final section is a virtual da capo. There is a double coda on Alleluias, the first over the sustained notes of the middle section and the second over a final repeat of the opening. This ritournelle has always appeared in C Major and without change (except for a reduced orchestration on one repeat.) One gets an impression of tremendous vigor from this short piece: it is a direct statement of great clarity.

Another work with strongly Baroque overtones is the Concerto for Organ and Brasses (two trumpets and two trombones). It provides, when looked at alongside of the *Twenty-Third Psalm*, a fine illustration of Lockwood's mastery of varying styles. In contrast to the diatonicism of vocal and orchestral lines and harmonies in the latter work, the concerto is in a solidly chromatic style. The first movement starts and ends on a C and the ultimate cadence is on a C major triad, but the orientation of both vertical and horizontal writing is governed by certain factitious scales and tetrachord arrangements. One must go to Bartok to see a like technique, although the work is not a bow in that direction (some short passages excepted.) Principal among these scale patterns is one regularly alternating whole and half steps.

This alternation is emphasized in the opening figure (see Example 3) which is the major element of the en-



Example 3: CONCERTO FOR ORGAN AND BRASSES (opening of first movement—brass silent) Copyright 1953 by Associated Music Publishers, Inc., New York; used by permission

tire work. In the course of the first movement a strict separation of the two performing bodies is maintained. Brasses and organ work exclusively with their own materials. Indeed, during a considerable part of the movement they do not play together. The initial brass element is chorale-like (later to be metamorphosed into a full-blown chorale at the work's climax.) Canonic writing is a mainstay of the concerto and first occurs at the very outset. In contrast to the second movement which is monothematic, the first contains a number of elements. One is a reiterated note motive most idiomatic for the brass (see Example 4), using again the half-tone, whole-tone scale.

The second movement is entirely based on a long melodic line stemming from the organ figure that opened



Example 4: CONCERTO FOR ORGAN AND BRASSES (first movement, page 12) Copyright 1953 by Associated Music Publishers, Inc., New York; used by permission



Example 5: CONCERTO FOR ORGAN AND BRASSES (opening of second movement) Copyright 1953 by Associated Music Publishers, Inc., New York; used by permission

The main theme of the last movement (utilizing the scale with alternating whole and half steps) is constructed rhythmically in a way that recalls some of the Bach fugue subjects, working steadily into smaller note values (see Example 6). It is, however, not used fugually, although the movement is largely contrapuntal. Among the striking color effects which appear throughout the piece is a massing of the brass against organ trills in a high register. This first occurs near the opening of the last movement. After a rather flamboyant organ solo, which develops from the initial statement of the theme, there is a full entry with the brass in octaves against the organ trills. Mid-way in the movement the brass take up their chorale style of the opening and after an extended canonic passage the music rises to a climactic pause. The ensuing coda (in 9/4) features continuous scale-wise triplets in the organ, passing from manuals to pedal and back, some-

Trumpets

Tenor Trombones

Allegro (J = 176)

Allegro (J = 176)

at *ff* (Full organ ad lib.)



A line drawing of a hand holding a large, round, flat object, possibly a coin or a small disc, against a background of vertical lines. The hand is positioned at the bottom left, with the thumb and index finger gripping the object. The object is circular with a textured surface. The background consists of several vertical lines of varying lengths, some with small circles or dots, suggesting a wall or a fence.

There are many other pieces of the composer that should be examined or mentioned here, but perhaps this note has sufficed to indicate the breadth of his range and a few of the motivating factors behind his music.

Some Reflections on Opera:

Rolf Liebermann, a Man of the Theatre

P. GLANVILLE-HICKS

OPERA of one kind or another is a matter of great concern to many American composers today, and it is clear from the bulk of our production to date that many of the basic principles of theatre drama have yet to be mastered and applied in our national idiom.

American opera composers—aside from the one or two long associated with this form—will tend to be a new bunch of names yet to be developed and discovered, not those already known as symphonists. For the born opera composer is a different type from the symphonic man—rarer (as history has proven)—with a different kind of gift to which must be added a different, more varied, perhaps more comprehensive technique than the abstract forms demand.

Most of this technique can be gained only by hearing-seeing opera in large quantities and by taking part in putting together operas in performance, neither of these opportunities having been part of the average training and background to date of America's composers.

Many of the perennial problems in operatic writing can be studied in standard repertoire, though score-study is helpful more in the purely musical than in the dramatic and spatial techniques which must be physically manifest to be realized. Basic problems of all kinds can be realized more immediately and more vividly for us by hearing them solved in twentieth century idiom, in the terminology of our own time. In short—by hearing the works of our contemporaries of other countries, particularly countries like Germany and Switzerland where operatic tradition has been unbroken and the modern composer's work automatically takes its place in major opera house repertory. Where, as a result, the composers—whatever their degree of creative gift—at least have the technique, experience and authority in this form that we, by and large, lack.

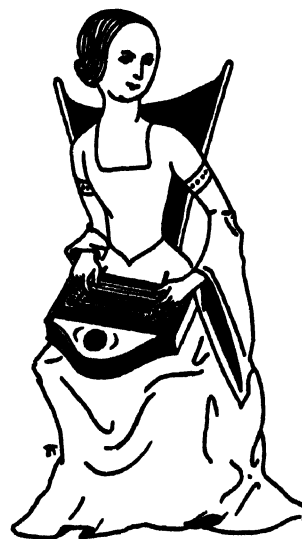
The professional hearing of such works has never been possible in New York—or indeed anywhere in the U.S.—until recent years, particularly the past three or four seasons, when City Center has offered in a row operas by Von Einem, Walton, Martin, Orff, Liebermann and others, a badly needed contribution that was for some mysterious reason the subject of a more or less unqualified panning spree on the part of New York reviewers.

(Some say it was an expression of partisan sentiment on behalf of home-grown works, and to be sure, from a certain viewpoint it IS a trifle galling that the American

composers must sit by and witness a steady programming of their European contemporaries while their own operas lack professional hearing. A nationalistic approach, however, misses the mark; It is every bit as galling to the one or two real born operatic composers on the local scene to see a unique opportunity handed to, say, Copland—whose gift is great, but not for opera—on account of 'name', or to some youngster off a campus with his first piece! It is one of the more serious faults of our time and place that some gimmick or the opportunism of 'name' or 'premiere' can take prior claim to quality.)

All that aside, the City Center's efforts were worthy of a greater appreciation. Von Einem, Carl Orff, and Rolf Liebermann are, together with Werner Egk, regarded abroad as the leading operatic composers of the day, and all of them are composers that the American public has a right to hear. It was to be regretted that in the case of each the work chosen for performance in New York was perhaps the least representative of its composer's most effective writing; for Von Einem's *Danton's Tod* would have been far more impressive to American audiences than was *The Trial*, as would also Liebermann's *Penelope*—or any other than *The Moon* of the stage works of Carl Orff.

Of these misrepresentations, the Liebermann case seemed to the present writer the most regrettable, and it is because on the one hand his works contain so much that



is illuminating to us at our present point in the opera adventure, and on the other hand because he was the greatest victim of the panning spree, that I have made him the subject of the present article.

In the evaluation of opera it is important to note that there are on the modern scene many different kinds, shapes and sizes. European taste is for one full evening work, while America (partly for economic, partly for esthetic reasons) tends toward the double bill, the "short story" opera. Europe thus stays with the plot and developing structure, while America's short works are apt to have as their musical form the mood, style and tension scheme of a single incident. Owing to this presently prevailing difference European and American repertoire cannot hope to exchange very much until we acquire the budgets, staffs and real estate for larger undertakings, and until the folk abroad acquire a taste for the "digest" form.

In reviewing new operas it is important to correctly perceive the aim and category before trying to judge the composer's degree of success or failure. What genre has he chosen, what are his musical, dramatic, prosodic tastes and talents, and to how successful a fusion does he bring these within his chosen frame of reference?

Rolf Liebermann is widely regarded in Europe as the leading opera composer of the present time and his opera *Penelope*, premiered at Salzburg in 1954, is to many minds (the present writer's included) the greatest operatic composition in the main line of opera tradition that has yet emerged from the musical cataclysm known as modernism.

I say 'main line' advisedly, for works such as *Wozzeck* or the sensational later theatre pieces of Carl Orff cannot be ignored as massive milestones to right or left of this line; But the former by its complexity, the latter by its particular brand of simplification, step aside from the arena of general repertory, important poets of catharsis though they be in the musico-theatrical history of our century.

Liebermann's line is dead center; armed with the whole gamut of music's most advanced materials he enters the ring before the largest, most general, least erudite music public in the world—that of opera. And so compelling has his achievement been in this form that this public has accepted without cavil the advanced nature of his methods and materials, as is witnessed by the fact that *Penelope* has passed into the general repertoire of half a dozen of the German opera houses in the two years since its debut.

Musical Materials.

Liebermann is essentially a man of the theatre, and even in his purely symphonic works his dramatic viewpoint is everywhere apparent. He dramatizes his musical ma-

terials as a playwright will dramatize and stylize his individual characters. By this I do not mean anything so simple as the use of highly contrasted leitmotiv as parallel to dramatic realism—or even a use of forceful contrasts within a personal style; Liebermann uses *styles themselves* as the dramatic partisans, pitting a whole esthetic or specific technique against a differing one, a kind of type-casting of genre against genre within a unified whole that is something new, as he does it, and quite a miracle of structural craftsmanship, highly pungent in its evocative and expressive power.

Always there is a 'point' to his pieces, a point of departure clearly established and an apotheosis excitingly achieved; a drama posed and solved—not by the expert's technical skill of presentation (though that too)—but rather by the concept of posing the 'argument' in the very organic nature of the materials themselves, and creating a resolution within this nature.

When Liebermann designs a tonal section within an atonal score, or vice versa, it indicates not uncertainty of metier, but its very opposite—mastery of a new vantage point from which is *possible a new kind of freedom of movement among the available resources of present day Europe—this composer's own point in time and place.*

Tonality and Atonality.

The main musical challenge of our era is the problem of form. In the search for the new forms that belong with our new modern materials America's drift has been unmistakably toward a tonal gravity (though not necessarily a diatonic one), while Europe's has continued in an atonal direction following to some European conclusion the direction set by its own evolutionists; Schonberg, Berg and Webern.

The serious disadvantages of this trend have seemed to us, to date, to be a lack of contrast in mood, in rhythm and tension, for the devices of a dissonant continuum and ever-fragmented rhythm fabric too often result in a convention that grows more tedious than the one they were invented to disrupt.

Liebermann's contribution seems to take us a positive step forward in the search for a new architecture. His materials we know and recognise; it is his viewpoint that is different, strong and fresh. He is like a man who has climbed a mountain to a new peak and sees in one valley atonalism, in another neo-classicism and its cousins, and stretched out before him across the plain the whole of musical history, all these a rich heritage to be chosen from freely as musical mood, structural demand or dramatic need dictate.

There have been other attempts, varying in their degree of success, to combine the major schools of thought of our century, though none so dynamic as Rolf Lieber-

mann's. The experiments have been largely those of intellectual or inventive composers and it is never the hair-splitting of such that advance music's history, though they function valuably as consolidators.

It is the product of intuition that opens new chapters, discovers new forms. Liebermann's writing method in his own hands is a wholly creative process—though in the hands of lesser writers it could be fraught with the danger of pastiche—and it is a tribute to his own creative magnitude that he moves into such territory, taking for granted the power in himself to impose his own individual unity to historically and esthetically disparate elements.

It is perhaps a collective expression of this same intuitive progression that prompts the composers of this second half of the twentieth century to turn to the operatic form. The turn may be in part due to a nostalgia for lyrical and romantic expression denied by the current stridency in abstract genres; more deeply, I think is it a part of the search for form.

The harmonic revolution, product of Europe's *fin de siècle*, exploded the arches of the diatonic system around which grew the musical architecture of the West. Rhythm, America's graduation offering, poured a yeast into this pile of rubble, producing a heady cacaphony that could return to the order of the former 'arch' only in a neo capacity, a kind of chromium-plated baroque edifice. Consciousness of this uneasy compromise may also play a part in pointing the trend toward opera where many factors other than purely musical ones can validly dictate form.

Composers do not need a Frank Lloyd Wright to tell them that organic form proceeds from the nature of material; they know this, but they also know that in times of great artistic mutation these forms must be allowed time to emerge as the result of collective intuition, not by intellectual precept. The 'cantilever' of our new architecture that will logically replace the arch for abstract forms lies somewhere in the mastery of tensions.

Liebermann's touch on this highly charged point is one of the several things that makes him a significant figure on the present day scene. He has perceived with brilliant clarity the fact that the control point for tension in music lies in two factors, in the contrast between high and low degrees of dissonance, or in the gamut from total dissonance to total consonance—and in the tightening and relaxing of rhythmic metre. Mastery of these two factors, singly and combined, gives him a superb freedom to move dramatically over a wide expressive span where other composers remain inhibited by the restriction of a personalised or 'patented' idiom, often one couched in terms of a seemingly obligatory perpetual dissonance.

To deprive oneself of consonant sounds is to delete half



of the expressive range and the polarity point for dissonance. To omit dissonance similarly is to deprive oneself of the heightened degrees of expression that the 20th century has bequeathed to the musical language. Liebermann, perhaps more than anyone writing in Europe, has perceived this, and his works consolidate the new vision.

Realism and Formalism.

Liebermann's approach to his story material in his operas is another significant phase of his work and is well worth studying.

Just as America's musical drift is in a tonal and Europe's in an atonal direction, so too do our theatre tastes flow diversely. America leans heavily toward realism, its single direction and its inevitable extremity, the shock tactic. Menotti's latter-day Saint points this extreme, and so hectic is its immediate effect that the lack of distinction in the score passes almost unnoticed in the first impression. One cannot, however, go back to hear it again and again as one does when an opera "exists" in its score.

Europe's approach to theatre is largely objective, with stylization opening the door—as only it can—to a potent gamut of forms from comedy to tragedy. For stylization can apply on many levels from the mere terms of presentation to stylization of the dramatic substance itself—the idea level. This last is of the timeless essence of true theatre.

In each of the Liebermann operas stylization figures in a different way. The first, *Lenore*, concerns a French girl in love with a German boy in wartime, a touching subject and a daring one to have treated as early as 1952 when the work was first produced in Basel.

The stylistics of French and German vocal tradition are beautifully and amusingly opposed, while musical references ranging from Liszt's *Liebestraum*, "dodecaphony"

and a radio performance of Mozart to glimpses of a jazz band sweep in turn across score and stage with surprise effect, as do the familiar but unexpectedly grouped objects in a Dali painting.

The essence of Liebermann's later dramatic technique is seen in this work with almost laboratory clarity. It is indeed a kind of musical application of the technique of surrealism, where identifiable thought symbols are dissociated from their familiar context and placed for dramatic effect in new juxtaposition. It is a special means with a special end. On our local scene we have in the Virgil Thomson operas an example of somewhat similar method; but just as Dada was in painting a still-born twin of the more vital surrealism, so Thomson's works demonstrate, as did Dada in painting, merely the technique of dissociation without posing a new meaning. It is a parade of means without any end, save perhaps that of perverse humour.

Another feature of the first opera, *Leonore*, is the Interlude, or symphonic development of the operatic subject matter. Symphony was born of opera and in these paraphrases brings back to the mother form subtleties gained in its span of independence. Liebermann has written some of his liveliest musical moments in these brief asides, though it is a device he appears to have abandoned thereafter.

The second Liebermann opera *Penelope*, (like *Leonore* with libretto by Heinrich Strobel) places the stylization on the story level and the dramatic situation rather than in the music: here too, styles are used to evoke shifts in epoch, but a closer overall fusion in style prevails than in *Leonore*.

The Greek drama is broken into a triad of situations, Homer's Penelope, a modern one who does not wait her husband's return but marries again, and a world that exists only in the poetic imagination and in whose terms alone an apotheosis of Homer's tragedy and the modern one can be achieved.

The plot is dynamically presented in visible situations needing no wordy explanation but only the working out of tense dilemmas in purely musical terms. The composer reaches in this work his highest creative point so far—and in perhaps his most abstract and austere musical manner. The vocal role of Penelope bears testimony to his great response to a great situation, for he plumbs height and depth of his own expressive range from an extraordinary tension and strength to a rare and intimate tenderness.

Liebermann's passion for stylization and the objective approach led him in his third opera to Molière, monumental stylist in comedy satire, and the gentle Buffo *School for Wives* heard last winter was the result.

Here stylization is pre-set in Molière's own formalism, and from the opening convention of making the author himself appear onstage in the cast to the Deus ex Machina happy ending the composer follows with grace and charm

the whimsical unfolding of the literary classic as Strobel arranged it.

A real love of Molière's own characteristics and an exquisite esthetic sense are immediately apparent, guiding Liebermann as instinctively away from the unsuitable tensions of his usual atonalism as they guided him toward the inclusion of a harpsichord in his orchestra. This latter instrument has appealed strongly to modern composers, highlighting the 20th century's affinity with the pre-19th century writers. Liebermann's assignment of a major role to it was thus both logically and psychologically right. His score is at once completely contemporary without a trace of pseudo-classicism, yet wholly—and newly—in the spirit of Molière.

The composer's real stature, apparent at once in his tragic-dramatic work, is perhaps not so immediately apparent from this opera alone, though it was things heard in it, together with his *Music for Orchestra* and the *Jazz Concerto* which prompted me to make an extensive investigation into the bulk of his output—an investigation that has confirmed my first impression that Liebermann was seriously under-estimated in our New York press.

This was a matter for regret, for he is a master of many of the things we are trying to master. Our local composers, for instance, have tried and tried to bring about a respectable marriage between jazz and symphony, cliché being invariably the sole survivor, the unique pulse of vitality that animates jazz escaping somewhere along the way. Liebermann, after viewing us dispassionately from the distance of Europe exuberantly preserves in his *Jazz Concerto* this very vitality scrubbed bare of all cliché, the miracle being wrought by just that process of objectification that is his so valuable dramatic ally. Posing the jazz and symphonic ensembles as separate entities and contestants instead of trying to fuse them, he plays out his duel, the disparate behavior of the two groups being subtly linked by the fact that both play the game within the rules of the same twelve tone row.

Problems concerning words-music that are plaguing America's burgeoning opera composers are deftly dealt with in Liebermann's scores in innumerable new ways. In his *Music for Orchestra* the point is subtle; the words and music never sound together, but the rhythmic structure of each musical stanza is patterned on the metrical design of the verse that proceeds or follows it. Although the device is not apparent to the analytical mind, the subtle relationship in metre is immediately felt. In this work also the composer achieves that hardest of all hard things—a beautiful and natural transition from the state of absolute music to that of absolute speech; several times and in several ways in this extraordinary work the speaking voice enters and departs as naturally, as inevitably as does

(Continued on page 22)

Problems of Our Time in Music: A Plea

ROGER GOEB

THE political conflict between dialectical materialism and the ideas of freedom followed by the governments of the Western nations seems to have been almost exactly clarified now. The kind of thinking about the role of humanity and the human mind identified as Marxism is quite clearly anathema to the governments of free people. These governments know more today of the real reasons why they oppose Communism; they are more sure of themselves because of this knowledge; and the fringe elements in the political scene that still lean a bit toward the Marxist kind of thinking are shrinking in numbers and importance. Twenty years ago Western governments weren't so sure. In the F.D.R. era Marxism still held a considerable importance even in Western thinking, and mechanism or determinism were riding the crest of their three hundred year history. Mechanism still taught that, given enough time, Science would really be able to find all the answers. It was expected that black-and-white determination of all problems, not only of science—political as well as physical—but of all humanity could eventually be established by Science. Now even Science is not so sure.

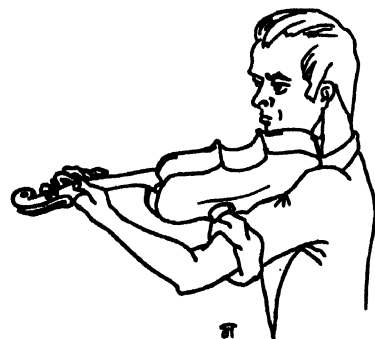
The true realization of the application of such ideas as evolution, quantum mechanics and so on has now filtered through. The philosophical aspects of those new ideas have been considered, and many people in Science and elsewhere are taking another long look at man. If the minuscule of the atom defies prediction, if the laws of probability can't be extended to give any assurance that the individual will act like the average, if matters of space and time continue to be indeterminate, if light remains the paradox of being both corpuscular and undulatory, then individual free will in man will probably not bow to Science either. Freedom can still be important and worth fighting for. Mechanism won't supply the answers no matter how long we wait. The dialectical materialism of Marx, it turns out, isn't as well-based as once was accepted.

The Western governments aren't now led into feeling guilty because of their own half-belief that they were reactionary as was challenged. In fact the bug-a-boo of "science-has-progressed-to-the-point-that" is no longer a fear for the West. Science is not so sure that it has progressed. It has discovered things, certainly, and lots of them. But it is more and more considering itself to be one special facet of history. Its discoveries relate to happenings of the past and interpretations of those happenings. Whatever "progress" has been made has still been accomplished by *the selectivity* of the individual

human will. So "freedom" in all its aspects is still the fundamentally important commodity for humanity. The Western world can be much more sure that dialectical materialism is the true reactionary element of the conflict, and its governments can act with the certitude that their positions are the correct ones.

Individuality has been redetermined to be of prime importance. Freedom of choice by humans must be allowed. Willingness to make mistakes, if that is the only way good can happen, is imperative. Unfortunately this concept hasn't yet become very commonly accepted in everyday living. Tradition has it yet (even if based only on the last couple of centuries) that Science will find absolutes. Much education still insists on searching for the *true formulae*. Business is guided yet by the notions that *conditioning* through advertising or controls through some eventual electronic "brain" will at some time make all of humanity healthy, happy and at ease. And even many good scientific minds still hold to what they consider the Ideal: Science-Over-All. These haven't happened to follow that thought through to its logical conclusion, the automation of man; Orwell's "1984", or Professor B. F. Skinner's "Walden Two" or Huxley's "Brave New World".

For once in history I think we can safely say that the Arts have not followed the common practical thinking of the day—at least not very far anyway. Of course, in all honesty, the technocracy kind of thinking was so inimical to the Arts that such ideas would hardly have a chance among artists. If the laboratory were to take over all humanity there would be no place for the Arts. This kind of human endeavor is based on individuality—there could be no such thing as "the Arts" by definition if all humanity came to be controlled by a common conditioning of minds and sensibilities—there would be no individual



problems to air, no specifically personal attitudes to project, nothing for the Arts to speculate on if Science knew all the answers. So the practitioners of the Arts need not be unnecessarily proud of their history. It just happened that inherently they couldn't go along with the bases of dialectical materialism since such a ruling would put them out of business. And while there were a few individuals that consciously fought against such thinking (Beethoven screaming to the heavens for Freedom) it wasn't until some fifty years ago that the Arts really sensed that things were going badly: and then by a rather unusual unanimity, the artists all revolted almost in a pack. Politically they might not have known that Marxism was shutting up their shop, economically they might have gone along with those theories, but somehow they sensed that things weren't going well at all and they sat up on their hind legs and howled. But their revolt seemed too untimely, their noise so raucous and unseemly, their efforts and representations so distasteful that nobody wanted to have anything to do with them. They were forceably shut up in their "ivory towers" and everyone made sure that the walls were thick so that no sound could come through.

It would bolster my pride as an artist if I could say: "Look how wise my forebears!" But the artists weren't alone in their revolt. At the end of the nineteenth century Karl Pearson was attempting to introduce to the layman the notion that the "physical Laws" to which everything was supposed to be reducible were actually only a fiction. C. G. Jung was saying, "How on earth do people know that the only reality is the physical atom, when this cannot be proved to exist at all except by means of the psyche?" And then later we come to Julian Huxley who states: "For the modern biologist, the dialectical materialism that provides the philosophical basis for Marxist communism is an erroneous survival from days before the principles of evolution were properly understood. . . . We shall get nowhere without intensive study of physiology and material structure and observable behavior; but unless we combine this with introspection, interpretation, and deduction from subjective experience, we shall not get very far, as the fate of the Behaviorist movement shows." Throughout all the ranks of intellectual endeavor for fifty years and more the importance of "deduction from subjective experience" has been proclaimed, even though at the same time the mechanistic notions have been continued on many levels and have been used for much of the practical procedures of thought and living. When it proves out that even political thinking, as I said in the beginning, has given over the deterministic kind of thesis (and politics by nature must be a follower rather than a leader in thinking) why is it that in so much of our activity of today we suffer from the mechanistic hang-over?

Well, now I come to the actual subject of this paper.

I want to examine answers to the above question in the field of music, to direct attention to the theoretical and practical ills that result from the Marxist dominance in the past, and to try to suggest—in some areas of the field of music, at least—certain points of emphasis that need so very much concentrated effort. In the first place the abuses that still obtain from the incompletely considered ideas of dialectical materialism, mechanism, determinism and related branches do so only because many articulate people haven't yet cleaned house. They don't believe in the theories at all but many of the effects of them still remain. In the field of music composition not enough effort is being made to represent specifically personal, subjective, individual attitudes which are so necessary to stimulate audiences into realizing and examining their own "psyche" as Jung would have it. Performers of music are yet willing to devote hours of usable time to the mechanics of musical representation or to the exactness of what has been considered a "great" performance, never with the notion of presenting their own individuality through the music nor even the individuality of the composer, much less attempting to move an audience into a feeling that the performance was aimed at the vitality, imagination and individuality of each member of that audience. At the same time musicologists have had a grand and glorious time wallowing in their "discovery" of the past. In the last century musicologists have resurrected more old music—again not for any stimulative purpose—than had been done ever in history. The hang-over from materialistic dominance continues in our field simply because not enough attention is being placed on the true objective of serious music, the artistic quality, the thing that makes Art one of the most satisfactory of human occupations, the stimulation of individuality.

To all the composers within range I think I can safely say: Gentlemen, you are of a time when creative work is again being recognized as important and valuable. You can be paid for that creative work, even if the rates are foolishly low. You can't expect to be paid at a rate comparable to that paid for analytical work—that would be hoping for too much. Analytical work is easier to measure in terms of practical values and so the analyst is always in a better bargaining position than the creator. But even so, real recognition for creative work is here because that is real currency that you hold in your hand (if you can see it; it's so small.) For when once this culture comes to understand that the individuality of man is still his most important aspect, that Science is not to prove at some measurable time in the future that man is only a complicated machine, that civilization needs most of all the stimulative imaginative resources at its disposal, and that the Arts are at least as strong a resource of this kind as any other available, then the culture will take even more cognizance of our activity. It will take us out of that "ivory tower" and dust us off in the hope that even if



we make raucous noises, those noises might open up new areas of selectivity and receptivity for itself. The culture will come back to the notions and the problems of the whole man, made up of mechanisms *and* Soul, and that Spirit or Psyche will again receive at least some attention, no matter how bothersome a factor it is. Dialectical materialism has had its day and has been found wanting. The mechanists have developed their electronic "brains" to the point that everyone can see that there is yet this other factor to be considered when dealing with man.

Now the effect of this is not going to show up overnight by any means. There are many headaches left over from materialism that are still with us. Philanthropic organizations still give at least ten parts of their help to sociological or scientific studies to one of creative. Corporations endow schools with a multiplicity of benefits for scientific training with rarely any for creative training. Leaders shout that Russia is producing many more engineers than are being produced in the United States, and they imply that because of this Russia will soon surpass this country in power and control; they imply that men are but complicated machines which can be turned out on a mass-production basis. Education continues to emphasize many facets of materialism and the numerous fallacies that have been derived from Professor Dewey's ideas. And anywhere you look you can see many more. So why is it that I have this confidence in the present and for the future of creative work?

When the leaders of Science themselves come forward as they are increasingly doing with the emphasis that without "introspection, interpretation, and deduction from subjective experience we shall not get very far", then the most difficult curve has been turned safely. Leaders in other fields are following and will have to follow. Science isn't the cure-all. Mathematics won't be expected to explain the human mind. The basic factor of human selectivity, of human choice, of human fumbling and experimentation with the unknown is the way to "progress". And Art is one of the most productive ways, still, to open up areas of the human imagination. Along with this is the fact that artists and other creative people will be able

to work with more confidence and comparably with more significance. After all, the artists, too, had heard of mechanism and dialectical materialism. And if those theories were to be shown correct, their applications would leave artists out of the picture. Such work would be idle playing or mere gesturing. There was no place for the artist in that fiction called "the masses". Now, however, the true values of speculation on the characteristics of man can again be thought of as valuable, the consequence of the artist and his work becomes again forceful, and with the confidence regained the artist can make himself heard with renewed assurance. He no longer has to feel doubtful of his own worth.

However, we come again to that need for cleaning house. Composers will have to recognize that their work is not just to decorate or to entertain or to "still the beast". Instead of speaking to "the masses" the composer can try to lead out of each individual who hears him some special facet of that man's personality or experience in such a way that he will examine it, evaluate it, recognize its essence and be the more positive a man for having had that essence of himself brought to his attention. Composers don't need to dilute their work to suit the tastes of everyone. They don't have to consider or even be bothered about the idea that their work should live for all time. They should distinctly realize that such manifestations as "the masterpiece" or "the immortal Bach" are complete nonsense: edifices built out of the fictions that is the mirage of materialism. They, at the same time, have to realize that they are an important part of their time and culture and take the responsibility that comes with it. Neither Mr. Lange's "Play Theory" nor the Hedonists nor any such esthetics will do for now. We deal with an area that Science can't and won't attempt nor will any other intelligences be tampering with it at least for a while. The composer is now at liberty to be as penetrating in his search for individual expression as the scientist is in his search for fact. There is more need than ever now to avoid the commonplace and the superficial. And the composer now has the position of true leadership in his field that has been denied him for more than a century.

To assume the leadership that is the composer's due he must make clear to the conductor, to the virtuoso and to the impresario that what has been in the past is to be no longer. The composer must not only originate the ideas in sound, he also has the need to control the production of those ideas in sound. It is the composer's business as well as to see to it that music again be used to stimulate the imagination of the culture, instead of feeding music to the culture as a palliative or as a soporific. And nobody but the composer can do this—certainly the present leaders of music won't do it. Their sacrosanct position would thereby be violated, they will fight to hold to that position. But the effect of that sacrosanct position has

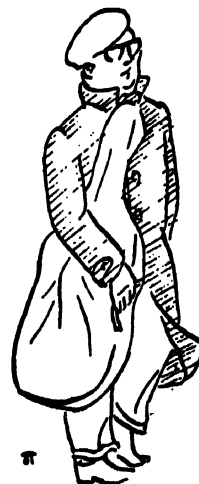
been to put music into the place of an opiate—these leaders have made of music an idle thing—the conductor, the virtuoso, the impresario have complied with the materialism to the extent that their productions have virtually destroyed music as an art, as a living thing, as a thing of value to humanity. When it becomes known generally that there is such a thing as the “new” physics or the “new” psychology, the composers must be ready to make it known that there is also the “new” music. And that music must have the stuff which will allow the art to take its place in the ordering of life as it is now being arranged.

What, then, in this new ordering of musical life, is the place of the performer? It seems certain that, as more and more composers come to the complete use of the electronic evolution, whether it be by tape or electronic instruments, the performers will have a less important place. It is possible that composers will be forced to use the electronic means almost exclusively, leaving the performing elements of musical life to the museum-type (or perhaps better, the mausoleum-type), of musical representation they are for the most part currently choosing for themselves. I hope this won't be so. The dramatic element of actual musical performance is an important item and I would prefer not to lose it. In a few instances recently one sees some hope that orchestras, at least, are being directed toward a policy of more “living” music. The remaining virtuosos are, however, holding solely to the policy of regurgitation of “the classics” and while this is regrettable, I rather think that it's not very important. The position of the virtuoso as he was known in the last hundred years is almost entirely dissipated anyway. There is not in existence now the means by which that kind of position can be continued. The concert “tours” which were the bread-and-butter of the position are diminishing rapidly in number. These won't supply the means and the time to build the names of performers to the virtuoso position. Nor will the record-making companies. Inherent in the nature of the constant search by the recording companies for new sensations to record the same old pieces is the fact that no headliner virtuoso performers can be developed. Perhaps, as a speculation, one might think of a new type of virtuoso, represented today by men like Max Pollikoff, violinist, or Walter Trampler, violist, or the conductors, William Steinberg or David Broekman—men who can take a score new to them and, in a moment, give a thoroughly sound and competent reading of the musical intent of the score. This type of virtuoso could be a very valuable factor in the new, non-materialist kind of music-making. Aside from these, I believe that we won't have to contend much longer with the virtuoso position.

The other “middle-men” in music, the impresarios, the critics, the producers and managers, will go along with any trend that composers construct for them. They

won't go along readily or rapidly because any kind of change means greater effort on their part—but it is in the nature of their business to follow. It is necessary to repeat here, though, that the leading by the composing elements must be strong enough and sure enough so that these men can follow. The natural uncertainties and bickerings among composers should never cloud the one point of importance: music as art is for individuals, not “masses”, and it should exist in as many varied forms and in as many styles, whether simple or complex, as the composers can find, for it is in this variety that the needs of the many individuals can be satisfied. These “middle-men”, after all, still are working on the notion that the art of music can and will some day be “big business” because the materialist-evolutionary thought led them to believe that everything will grow and grow to that ultimate, if yet nebulous, perfection of understanding. Once they are disadvised from that notion, the better trend will become apparent to them. And they will follow.

Along the lines of the subject of this essay, I have had for a number of years a particular bone to pick with musicologists. Gentlemen: You have had a wonderful period in which you could close your minds to every problem that comes up today because there was a past to “discover”. Again, materialistic determinism led you to believe that there was that Utopia ahead and, among the best of you, you believed that by “discovering” the past the secrets of the future could be determined. The laws of probability, as expressed some time ago, led you to think of some means by which, if enough were known about the past, the rules for present and future action could be made. Among the least worthy of you, the thought was that just “discovering” the past was valuable in itself—but these were always considered to be little more than mere journeymen. The “science of music” is sheer nonsense. But now, gentlemen, the past is thoroughly “discovered”, so much so that we are horribly burdened with an enormous



mass of second, third and fourth-rate music that is played just because you dug it up out of the past, where even the Mozarts or the Bellinis or the Mehuls who wrote the stuff would just as soon "leave it lie." Anyhow, having finished your grubbing, what are you going to do now? I doubt that you can find any more crumbs down in that hole. Could it be possible that we, the composers, could turn over some of the load we have been carrying to you? Will you take the lead in the fight for a living art of music so that we can get that off our hands and go about our business of making it? Will you inform yourselves about the contemporary art well enough to serve as judges of contests, awards committees, as advisers to performers and managers, yes, even as writers on contemporary music? For fifty years and more we have had to do these things and many more simply because you were out there in the backyard with your digging. Come along now and take some of this work over; we certainly could use some help.

And now a word to those people who "just listen to music", as I suppose that a few of these might have stumbled in on ACA Bulletin and might possibly still be reading. Of course, I should have spoken to you first so that you could have turned the page when I spoke specifically to the professionals. It was bad programming, even if necessary. I'm sorry. I'm sorry because whether you believe it or not we do take you into consideration—as composers, I mean. We are writing our music for you and because of our mutual needs, yours and ours. We are living in your time and sense some of those needs, you see. It might seem to you that this is not true, but the people in Beethoven's time thought he wasn't speaking of them, or to them either, and he was. If at times we seem to be making raucous noises, please don't think we do it to drive you away. We do it, first, so that we may be heard at all, and secondly because there are some rather raucous happenings in our time.

I'm sorry, too, that you have been misled about the functions and purposes of music. Music really is a living art and we, the composers, are trying to keep it going as such. You have been misled into thinking that the "great masterpieces" of the past were the really valuable music simply because many of the musicians thought that. You see, the musician had been misled too: they had been told of the coming Utopia of Science, of the importance of "the masses", of the ideas that man could be "conditioned" into uniformity, and so on, and while the musicians didn't much like those ideas, they weren't in much of a position to complain. The musician of today might be a little better educated than the Minnesinger of the fourteenth century, but he certainly couldn't presume to contradict a Bishop Berkeley or a Karl Marx. But now that our leading thinkers have cleared the smoke of dialectical materialism and like ideas from the air, we in music can see better and can put our own house in

better order. So I had to speak to the professionals first and to you later.

The one important responsibility that you have is to listen to music *critically*. You must make up your own mind as to what is or is not valuable to you. You can't take the word of an authority in this because there is no authority on what is vital in music for you except you yourself. If you don't like Mozart because he is no longer a stimulus for you, all well and good. Listen to something else. You don't have to like Bach because of the importuning of some character years ago who bestowed on him the title, "the immortal." Unless you hear the irascible yowls and the uncompromising groans that Beethoven put into his music, you aren't really hearing it at all. Beethoven will turn in his grave only if you listen complacently to his music. I am sure that Beethoven would be as truly angry as I was this morning when I read, in letters to "The New York Times" music editor, a reference to a man who left a concert in order to avoid a contemporary composition because "I just didn't want to be a guinea pig." Beethoven would be furious at such an ill-advised manikin, just as I was. "Guinea pig", indeed! A person who has so little understanding of the nature of music should be barred from a concert hall because it is evident that he is misusing and abusing the art. Beethoven would have recognized that what he considered turbulent and disturbing in his music was now being received with apathy and as a soporific by such a person. And his whole point of departure was based on his feeling that it was necessary to fight against the Napoleons and the others who would make of man a uniform puppet to be used at will. Let this man who didn't want to be a guinea pig be the puppet and conformist if he can't be advised differently; don't get into such wrong-thinking yourself. I can only say to the "guinea pig" man the same thing that I have said to some composition students who take the easy way out and write with the manners and methods of another period: "What year was it again when you died, Buster?"

Listen to all music *critically* and you won't go wrong. I am, as Beethoven was, confident of you. I am much happier if you actively dislike my music than I would be if it made no impression on you whatsoever. I don't expect that all people will like every piece I write—in fact I would be worried a great deal if some didn't dislike it. And I am sincere in saying that if some people aren't disturbed by my music, then I am not being strong enough in my representations. I must then be more urgent, annoying, striking, intense or something else because it is my whole purpose in my music to remove from people the existing balances so that they might learn more of themselves and their own individuality. I wouldn't work this hard over my music if all it was to do was to lull the listener's sensibilities. I could very well easily imitate

Ravel or Johann Strauss and get that effect from the listener.

So you see, *conscious* and *critical* listening is the only thing necessary for you to do to become part of the new era of music. Composers are trying, and I hope will try harder, to project their sounds to your imagination so that you and your life will have greater vitality because of those sounds. And I shouldn't be at all surprised if you didn't find, once you really understood what the composer was trying to do, that there is a great deal of very stimulating music being written today. I find it so. In the United States alone, there are probably a hundred composers who are writing what to me is vital and interesting music. And I am a part of the audience too, remember, with only a little more experience in listening to music than you have. Once I was able to clear my head of the notion that I was looking always for "the masterpiece," (which as I have said was a silly notion to start with) I was able to find many vital and purposeful pieces in contemporary music. Some I don't like, and I

am glad for them. Others I have to chew over for a while—they explore areas that are so new to me that I can't quite realize what the composer is getting at. I don't mean to imply that I think there is only interesting music being written today, far from it. In fact one has to listen often to hours of cheap, incompetent, shoddy, imitative music to find very much that is good for himself. Sometimes there is only one piece out of a composer's entire catalogue that I find worth while. And yet that happened with Boccherini too. Sometimes there are pieces that seem immediately attractive to me, they explore lines that aren't too unfamiliar and yet are new enough to be to me stimulating. If I can find as much as I have that is worth while in what is going on today in music, I rather think you might find some that is of worth for yourself too. Come along, then, and examine what is to be offered through sound, whether the author be Josquin or Jenni, Bach or Brant, Palestrina or Porter. And you won't need a Karl Marx or a Paul Henry Lang or a Roger Goeb to tell you what is good for you.

Information Department

LAST issue's *Information Department* carried an account of the ACA San Francisco concert which faced the elements in the form of earthquakes. Now we have the Texas floods which garnered considerable newspaper space late in April. Again, a successful ACA concert came through, despite the interference of nature. The program, presented in the Recital Hall of The College of Fine Arts of The University of Texas, featured works by seven ACA composers. Here are excerpts from the *Austin American* review on April 25th:

"With one exception, only composers from the East and Far West of the United States were represented, and it was interesting to observe the stylistic trends of the different schools.

"The Texas composer, Forrest Goodenough, contributed a Woodwind Quintet which captivated the audience with its tuneful melodies and craftsmanship in using the instruments in fine sound-combinations and effective figurations.

"Halsey Stevens (California) uses in his Piano Trio more linear writing. The thematic material is personal, the sound transparent and the motivic work most ingenious. This work shows the writing of a master.

"Among the vocal works, a miniature cantata by Gordon Binkerd was most valuable. In style rather esoteric and

complex, it is rich in dynamic and emotional contrasts, has climaxes, though a certain tenderness is never abandoned. Luening's short and deceptively simple piece (*Suite for Double Bass and Piano*) lies well for the unusual solo instrument, states its thoughts bluntly and is a welcome addition to the scanty literature for this instrument."

Dr. Paul A. Pisk (Professor of Music at the University) was at the piano for the Donovan, Luening and Binkerd works. (A piece of his own had been played that afternoon in a concert devoted to works by University of Texas composers.) He sends the following account of the concert:

"The College of Fine Arts of The University of Texas is known for its activities in behalf of contemporary art and music. Therefore, the opportunity of presenting a program of compositions by members of the American Composers Alliance was gladly accepted and seven compositions were performed for the first time in Texas. Various trends of writing were represented and the variety of the program added to its success. Vocal and instrumental works gave a fair sample of the different musical idioms presently used by composers to express their thoughts.

"Among the more traditional works were Richard Donovan's linear and melodious *Old English Songs* and the

Woodwind Quintet by Austinite Forrest Goodenough which had the strongest audience appeal. In the impressionistic vein were two small songs by Jacob Avshalomov, *Fu-Yi* and *The Ch'ing P'ing Mountains*—gems with truly exotic Oriental flavor. Otto Luening experiments in his Suite for Double Bass and Piano with the instrument's solo potentialities and uses it in rather high melodies and again in pizzicatos. The effect is interesting indeed. Roger Goeb's Divertimento for 'Cello and Piano stresses more the virtuosic side of the instrument. It shows unusually fine craftsmanship.

"Two major works contained more progressive stylistic elements. Halsey Stevens' Trio No. 3 for Violin, 'Cello, and Piano is well balanced in sound and clear in construction. This composer reveals not only the highest technical mastery but has really something to say. Gordon Binkerd uses a wonderful poem by E. E. Cummings as basis for an extended song, 'Somewhere I Have Never Traveled', which is rich in new sounds and climaxes and speaks a personal language. Mary Katherine Hitt mastered the great difficulties of this piece. She believed in what she sang and could project it. Also the other soloists, student ensembles and faculty members were enthusiastic and they performed excellently.

"The audience was very cordial and appreciative. It would have been much larger had not thunderstorms and downpours immediately before the recital deterred quite a few. It is hard to pass flooded streets, even for modern music."

* * *

ACA is proud to announce that recent recipients of Guggenheim Fellowships (announced April 29th) included three members. They were: Peggy Glanville-Hicks, receiving the award for the second time, Chou Wen-chung and Teo Macero.

* * *

Professor and Mrs. Halsey Stevens will conduct a European Music Festival Tour this summer under the auspices of the University of California School of Music (participating students will receive academic credits.) The trip takes in Bayreuth, Salzburg, Aix-en-Provence, Edinburgh and many other festival spots.

Quite incidental intelligence: It comes as somewhat of a surprise to realize that America's Annual Bach Festival at Bethlehem, Pennsylvania pre-dates the Salzburg Festival by some years.

* * *

A most striking and heartening experiment linking new music and education culminated in a concert held at Sarah Lawrence College on April 30th. Meyer Kupferman has there a chamber orchestra of rather unusual lay-out: violin, viola, 'cello, clarinet, horn, harp, 2 flutes, percussion and piano (conditioned of course by the available instrumentalists.) He asked a group of composers

to write pieces with this instrumentation and suitable to the respective playing abilities of the various performers. The resultant concert featured eight premieres, with all the composers present. There were three ACA members involved: Miriam Gideon, whose *Danza* was performed, Chou Wen-chung with *Two Miniatures from T'ang* and Erza Laderman with *Theme and Variations*. With great ingenuity, Mr. Kupferman worked to get maximum educational mileage out of the project. Parts were copied by students. Recordings of the concert were played in classes the following day as a basis for discussion. Five of the composers had dinner with the orchestra members before the concert, and according to all reports a real community feeling was established. Most of the orchestra had virtually no experience working with contemporary music: at the outset their reaction was not exactly cordial. But by the last weeks of rehearsal the girls took great pains to voice their enthusiasm at the idea in general and certain pieces in particular to Mr. Kupferman (whose *Homeric Suite* was one of the eight new pieces.) The reaction of the student audience was most impressive and the presence of the eight composers "in the flesh" contributed to the excitement of the occasion. Surely, from all angles, a most worthy undertaking and one that deserves to be widely copied.

SOME REFLECTIONS ON OPERA

(Continued from page 15)

a flute solo or an entry of the strings.

Our opera composers need to master the art of recitative and whatever new substitutes there are for this indispensable 'patter' system for the fast development of plot. They urgently need to study the art of prosody, polished examples of which Liebermann's scores offer in four languages, for the lack of this single technique has wrecked all but one or two American operas to date. No composer can hope to have his singers project in a theatre over accompaniment thick or thin without good prosody.

Above all, the American composer, saturated as he is in the topical "front page" approach of realism, must learn an objective approach to his story and subject matter that can lift journalism to the level of literature, put the timely in touch with the timeless to make a classic.

All these things and beside them the great art of built-in pacing are to be found in the musical theatre pieces of Rolf Liebermann and in his output of some fifteen works composed in the past dozen years.

He is to us a new figure on the horizon, a product of those hermetic war years when Europe's and America's development became stranger to each other. He is a master of the musical theatre in a time when our own musical focus is sharply pointed in that direction, and it behoves us to look with respect at what he stands for.

First Performances

JACOB AVSHALOMOV

Inscriptions at the City of Brass—Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, New York, N. Y., March 12, Scola Cantorum, Hugh Ross conducting.

JACK BEESON

Two Arias from *The Sweet Bye and Bye* (Libretto by Kenward Elmalic)—National Gallery of Art, Washington, D.C., May 5, Fourteenth American Music Festival, Shirlee Emmons, soprano; John Wustman, piano.

Indiana Homecoming (text by Abraham Lincoln)—Town Hall, New York, N. Y., April 29, Everett Anderson, baritone; Arpad Sandor, piano.

GORDON BINKERD

Symphony No. 2—University of Illinois, Urbana, Illinois, April 13, Festival of Contemporary Arts, 1957—University of Illinois Symphony Orchestra, Bernard Goodman, conductor.

"Binkerd's Symphony is cast in two movements, the second a slow one spanning more than twenty minutes, sustained with striking originality and beauty."

(*New York Times*, April 21, Irving Sabolsky)

HENRY BRANT

All Souls Concert—Encore Concert, Carnegie Recital Hall, New York, N. Y., March 3, with filmpainting by Len Lye, composer conducting.

"The work . . . is scored for flute, accordion, violin, cello and piano and is accompanied by a film-painting that reels off its abstractions . . . in synchronization with the music in progress. As executed by Len Lye, the film was quite ravishing, its iridescent shapes and forms aburst with vivid colors; and no less vivid were the sonorities conjured up by Mr. Brant to assist the images as they danced by. . . . As conducted by Mr. Brant, 'All Souls Carnival' seemed rather a collection of antic, tongue-in-cheek tunes, handsomely laid out. They have no more substance than beer foam, but they make pleasant listening and do not offend by their slightness . . . it is ever good fun."

(*New York Herald Tribune*, March 4, Jay Harrison)

AVERY CLAFLIN

Movement for String Quartet—Carnegie Recital Hall, New York, N. Y., March 19, Composers Group of New York City, The Philharmonia String Quartet.

HENRY COWELL

Six Ings—National Gallery of Art, Washington, D. C., March 12, Fourteenth American Music Festival, Jeanecane Dowis, pianist.

ROBERT ERICKSON

Variations for Orchestra—Minneapolis, Minn., commissioned for the Civic Orchestra of Minneapolis.

PEGGY GLANVILLE-HICKS

Concerto Romantico for Viola and Chamber Orchestra—Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, New York, N. Y., February 19, Walter Trampier, viola, Carlos Surinach, conductor.

"It is, as its title suggests, romantic. It deals with simple harmonies with an orthodox tonal center, is lyric and tuneful, is structurally clear. . . . Can it be that some composers are beginning to defy the atonalists and write music that is crystal clear? Is this the new revolution?"

(*New York Times*, February 20, Harold Schonberg)

"As opposed to most viola pieces, the present number has the distinct advantage of not being suicidally depressing, and despite the dark colors that form a luminous backdrop for the soloist, the work gives off a healthy, even spunky

sonority surface. . . . And it treats the solo instrument like a prince."

(*New York Herald Tribune*, February 20, Jay Harrison)

ROGER GOEB

Quintet for Woodwinds No. 2—Carnegie Recital Hall, New York, N. Y., February 23, New Art Wind Quintet.

"Mr. Goeb's new piece . . . is fiercely dissonant . . . full of dramatic interjections and plaintive question marks. . . . The major appeal of the work lies in its organization and its other intellectual processes."

(*New York Times*, February 24, Harold B. Schonberg)

"Mr. Goeb's Quintet, a darkly colored work in four movements, exhibited the finely polished abstractionism one associates with this composer, a goodly array of convincing melodies, dealt out in almost pointillist terms, and a prevailingly somber mood. The second movement was playful—even witty—having jaunty dances interspersed with swatches of color. But it was not the easy wittiness of standard woodwind chatter. Nor, for that matter, was there a 'standard' movement in the work."

(*New York Herald Tribune*, February 25, Lester Trimble)

HERBERT HAUFRECHT

A Woodland Serenade—Kaufmann Concert Hall, New York, N. Y., March 17, Music In Our Time, New Art Wind Quintet: Mel Kaplan, oboe; Charles Russo, clarinet; Martin Orenstein, flute; Morris Newman, bassoon; Robert Cecil, horn.

"The fifth concert of the series began with a delightfully inviting, easy-going *Woodwind Serenade* by Herbert Haufrecht. . . . Mr. Haufrecht's serenade, which uses American folk melodies, is fresh in more than one sense of the word. The virtuoso New Art Wind Quintet played it with zest.

(*New York Times*, March 18, Edward Downes)

Waltz for Guitar—Carnegie Recital Hall, New York, N. Y., April 28, Frantz Causcus.

ETHEL GLENN HIER

Poems for Remembrance—Knabe Hall, New York, N. Y., Composers Group for N. Y. C. February 15, Edith Eisler, violin; Grela Hirsch, viola; Gerald Maas, 'cello; Betty Hirschberg, piano.

ALAN HOVHANESS

To the God Who Is In the Fire—University of Illinois, Urbana, Illinois, April 13th, Festival of Contemporary Arts, 1957—University of Illinois Percussion Ensemble, Varsity Men's Glee Club, William Miller, tenor; Robert Shaw, guest conductor.

CHARLES IVES

First String Quartet—Museum of Modern Art, New York City, April 24, Kohon String Quartet.

"For Ives, this is quite a conservative piece of music. Much of it consists almost of white-key harmony, and the first movement has a Haydenesque simplicity. But ever present is a style that is unmistakably American. . . . Despite some awkward writing, this is a work of pronounced individuality and, in many sections, real beauty."

(*New York Times*, April 25, Harold C. Schonberg)

"To this listener, the Ives provided the evening's freshest and most intriguing moments. Like many of that composer's works, it was full of little tunes, seemingly half quoted from such songs as 'Bringing in the Sheaves,' surprising harmonic twists, and a general sense of devil-may-care. The second movement, most closely knit of the three, displayed an impressive amount of emotional tension despite

its formal vagaries. At no moment was the play of fancy less than compelling. . . ."

(*New York Herald Tribune*, April 25, Lester Trimble)

ELLIS KOHS

Symphony No. 2 for Orchestra and Chorus—University of Illinois, Urbana, Illinois, April 13, Festival of Contemporary Arts, 1957—University of Illinois Symphony Orchestra, Bernard Goodman, conductor.

"The last movement . . . was possibly the most deeply stirring music heard in the festival."

(*New York Times*, April 21, Irving Sablosky)

BEATRICE LAUFER

Four Choral Pieces: Spring Thunder, Everyone Sang, He Who Knows Not, Percussion—Carnegie Recital Hall, New York, N. Y., March 19, Composers Group of New York City, The Concert Choir of Teachers College, Dr. Harry R. Wilson, conductor; Charles W. Wallon, piano; Ralph Roberts, percussion.

JOHN LESSARD

Three Songs for Saint Cecilia's Day—Town Hall, New York, N. Y., March 16, Doris Okerson, mezzo-soprano, Ernest Ulmer, piano.

OTTO LUENING

Lou's Secret (William Blake)—Town Hall, New York, N. Y., April 29, Everett Anderson, baritone; Arpad Sandor, piano.

ROBERT MCBRIDE

Pioneer Spiritual—University of Arizona, Tucson, Arizona, Fourth Annual Fine Arts Creative Workshop, March 17-24, University of Arizona Symphony Orchestra, Henry Johnson, conductor.

HALL OVERTON

Trio for Violin, Viola, and Cello—Music in Our Time, Kaufman Concert Hall, New York, N. Y., April 7, Max Pollikoff, violin; Walter Trampler, viola; Charles McCracken, cello.

"Hall Overton's Trio was another skillfully written work in which the composer spoke persuasively in an individual voice."

(*New York Times*, April 8, Ross Parmenter)

PAUL PISK

Trail of Life, Cantata for Soloists, Chorus, Narrator and Orchestra. The University of Texas, Austin, Texas, March 10. Mary Katharine Kim, soprano; James Brown, tenor.

Suite On American Folksongs, for Orchestra—Tyler, Texas, March 28, East Texas Symphony Orchestra, Joseph Kirshbaum, conducting.

Meadow Saffrons, for Contralto, Clarinet and Bass Clarinet—Three Choir Festival, Temple Emanu-el, New York, N. Y., April 5, Elinor Anop, soloist.

QUINCY PORTER

Sonata for Harp and Viola—The Kaufmann Concert Hall, New York, N. Y., March 11, Laura Newall, harp, Lillian Fuchs, viola.

EDA RAPOPORT

Andante for Violin and Piano—Knabe Hall, New York, N. Y., February 15, Composers Group of New York, Yvette Rudin, violin; Esther Ostroff, piano.

Songs: The River, Winter, April Woods, Butterfly, Three Little Songs. Donnell Regional Branch of the New York Public Library, New York, N. Y., April 9, Composers Group of New York City, Ingeborg Pedersen, soprano, Evelyn Hanson, piano.

WALLINGFORD RIEGGER

Symphony No. 4—University of Illinois, Urbana, Illinois,

April 12, Festival of Contemporary Arts, 1957—University of Illinois Symphony Orchestra, Bernard Goodman, conductor.

RUSSELL SMITH

The Unicorn In the Garden, a one-act opera on a fable by James Thurber. Burnes Auditorium, Julius Hart Musical Foundation, May 2-4, Moshe Paranov, musical director; Elemer Nagy, stage director; Clara Malina, soprano; Richard Price, baritone.

"Part of Mr. Thurber's charm is his mock innocence, and Mr. Smith has caught some of this in his twenty-minute score."

(*New York Times*, May 3, Edward Downes)

HALSEY STEVENS

Septet for Clarinet, Bassoon, Horn, 2 Violas and 2 'Cellos—University of Illinois, Urbana, Illinois, March 3, Festival of Contemporary Arts, 1957—John Garvey and George Andrix, violas; Robert Swenson and Robert Perry, cellists; Austin McDowell, clarinet; Thomas Holden, horn; Sanford Berry, bassoon.

LESTER TRIMBLE

Pastorale, String Quartet No. 2—Kaufmann Concert Hall, New York, N. Y., March 31, Music In Our Time, Max Pollikoff, violin; Isadore Cohen, violin; Walter Trampler, viola; Charles McCracken, cello.

"Whatever the sources of the composer's ideas, he has put them together with delicate craftsmanship and a strong sense of design. The little chirp of the bird in the first movement, grows to an expressive singing figure in the second. The scherzo-like finale is zestful, infectious music."

(*New York Times*, April 1, Edward Downes)

VLADIMIR USSACHEVSKY

Metamorphosis for Tape Recorder—Kaufmann Concert Hall, New York, N. Y., February 17, Music In Our Time.

BEN WEBER

Variations for Violin, Cello and Clarinet, Opus 11—Kaufmann Concert Hall, New York, N. Y., February 3, Sonya Monosoff, violin; Aaron Shepinsky, cello; Charles Russo, clarinet; Lalan Parrot, piano.

Rhapsodie Concertante, for Viola and Piano, Opus 47—Kaufmann Concert Hall, New York, N. Y., March 24, Music In Our Time, Walter Trampler, viola; Ruth Mense, piano. "Mr. Weber's 'Rhapsodie' is not an easy piece to grasp. It is cast in a twelve-tone idiom, with a long lyrical line in the viola, which, because of its few direct repetitions calls for concentrated listening. The melodic gestures are handsome and polished; the rather independent accompaniment seems securely composed and convinced. But, for a work of such uninterrupted, close packed melodic substance, more than one hearing is really required if one is to gain more than surface comprehension."

(*New York Herald Tribune*, March 25, Lester Trimble)

" . . . all three works were compositions of the deepest sincerity, in which the composers gave utterance to personal feelings of considerable intensity . . . but for this listener the Weber work had the most individual songfulness. Mr. Trampler certainly played it beautifully."

(*New York Times*, March 25, Ross Parmenter)

FRANK WIGGLESWORTH

Brass Quintet—Kaufmann Concert Hall, New York, N. Y., February 10, Music In Our Time, New York Brass Quintet: Robert Nagel, trumpet; John Glasel, trumpet; Erwin Price, trombone; Fred Schmitt, French horn; Harvey G. Phillips, tuba.

JOSEPH WOOD

Symphony No. 3—Oberlin Conservatory of Music, Oberlin, Ohio, February 23, Seventh Festival of Contemporary Music, Finney Chapel, The Oberlin Orchestra, Joseph Wood, guest conductor.

ACA

AMERICAN COMPOSERS ALLIANCE

BULLETIN



Ulysses Kay

OUTSTANDING MUSIC BY ALAN HOVHANNES

ON

M-G-M Records

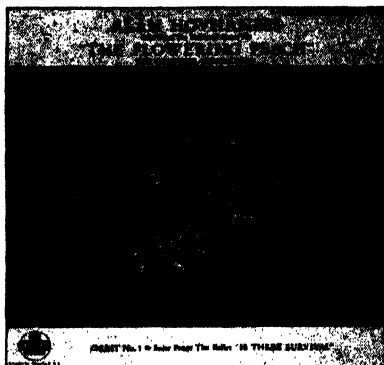
Suite from the incidental music for

THE FLOWERING PEACH

King Vahaken and Orbit No. 1

The Composer Conducting A Chamber Ensemble

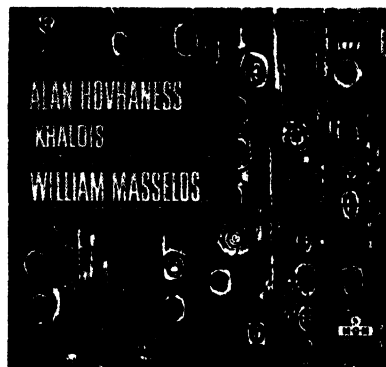
E3164



KHALDIS

Concerto for piano, four trumpets, and percussion and Achtamar Jhala • Fantasy On An Ossetin Tune • Orbit No. 2 • Hymn to A Celestial Musician • Pastorale No. 1 • William Masselos, pianist with Chamber Ensemble conducted by Izler Solomon

E3160

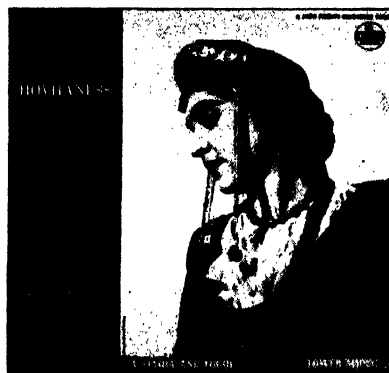


E3432

TALIN

Concerto For Viola And Strings

Emanuel Vardi, violist with Izler Solomon conducting
The MGM String Orchestra



E3504

ANAHID

Fantasy For Chamber Orchestra

ALLELUIA AND FUGUE For String Orchestra

TOWER MUSIC For Brass Instruments

Carlos Surinach conducting The MGM Orchestra

SPECIALLY WRAPPED AND DUST PROOF

VOLUME VII

NUMBER 1

Fall, 1957

**BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE**

CONTENTS

PAGE

ULYSSES KAY	<i>Nicolas Slonimsky</i>	3
LIST OF WORKS: ULYSSES KAY		7
PROBLEMS OF OUR TIME IN MUSIC: "DISSONANCE"	<i>Roger Goeb</i>	12
ON PERCUSSION	<i>Harold Farberman</i>	14
INFORMATION DEPARTMENT		16
CONCERT HALL: COMPILED BY <i>Dona Jean Hill</i>		19
COVER DESIGN AND ILLUSTRATIONS: <i>Jane Taylor</i> AND <i>Beatrice Asken</i>		
COVER PHOTOGRAPHS	<i>Raoul Cleveland</i>	



American Composers Alliance

2121 Broadway, New York 23, N. Y.

Officers:

ROBERT WARD, *President*
ULYSSES KAY, *Vice-President*
HUGO WEISGALL, *Second Vice-President*
MIRIAM GIDEON, *Secretary*
AVERY CLAFLIN, *Treasurer*
ROGER GOEB, *Assistant Secretary*
LOCKREM JOHNSON, *Assistant Treasurer*
OLIVER DANIEL, *Consultant*
CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON
ARTHUR BERGER
HENRY COWELL
VIVIAN FINE
ROGER GOEB
ANTONIO LORA
OTTO LUENING
WALLINGFORD RIEGGER
BEN WEBER

Editorial Committee:

NORMAN CAZDEN
FREDERIC HART
EZRA LADERMAN
JOHN LESSARD
LESTER TRIMBLE
BEN WEBER
YEHUDI WYNER

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow
Leslie Bassett
*Marion Bauer
James Beale
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Thomas Canning
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Richard Donovan
Robert Erickson
Vivian Fine
Irwin Fischer
William Flanagan
Johan Franco
Florence Galajikian
Edwin Gershefski
Miriam Gideon
P. Glanville-Hicks
Roger Goeb
Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyring
Lou Harrison
Frederic Hart
Herbert Haufrecht
Irwin Heilner
Ethel Glenn Hier
Wells Hively
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenni
Lockrem Johnson
*Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Koehler
Ellis B. Kohs
Ezra Laderman
Victor Landau
Beatrice Laufer
John Lessard
H. Merrills Lewis
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Teo Macero
Robert McBride
Colin McPhee
Charles Mills
Walter Mourant
Otto Mueller

Dika Newlin
Robert Nagel
Willson Osborne
Hall Overton
Lee Pattison
George Perle
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Eda Rapoport
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Ralph Shapey
Elna Sherman
Russell Smith
Leon Stein
Halsey Stevens
Gerald Strang
Elias Tanenbaum
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
*Karl Weigl
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Joseph Wood
Yehudi Wyner

Affiliated Members: Roy Harris, Mary Howe, Walter Piston, William Schuman

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives,
Mrs. Erich Itor Kahn, Mrs. Karl Weigl
Mr. and Mrs. Harrison Potter

Bulletin Editor: JOHN HERBERT McDOWELL

Associate Editor: DREW CONNER

*Deceased

Ulysses Kay

NICOLAS SLONIMSKY

ULYSSES Kay is a composer who refuses to carry a label—technical, racial, stylistic. He writes music that corresponds to his artistic emotions, within a framework of harmony, counterpoint, and orchestration that provides him with the broadest range of expression. He is not automatically satisfied with every piece he writes, simply because it is his. Some of his music causes him acute embarrassment for no more specific reason than his detachment from that particular phase of his work. Some of the material he rejects is of excellent quality and it would be a pity if he would physically destroy the manuscripts. He has not been driven to that yet but he keeps such compositions unpublished and does not offer them for publication.

The musical language of Ulysses Kay is that of enlightened modernism. This is the only 'ism' that he accepts, and even that only as a matter of chronological placement. Dissonant, expressive, if occasionally acrid, harmony is part of the inevitable modernistic material; Ulysses Kay is not self-conscious about its use. On the other hand he does not feel constrained to employ dissonance; there are passages in his work that are classically moderate.

What about the most challenging technique of modern music—the dodecaphonic system of composition? Ulysses Kay does not apply it in his works, but neither does he oppose it on ideological grounds (as Hindemith does). If at any future time he finds that for greater expressiveness and greater coherence of musical material he needs the thematic unity and melodic diversity provided by the 12-tone series, he will surely turn it to his personal use.

In view of these considerations, it is awkward and misleading to classify Kay's music as that of an American composer of Negro extraction, a product of the Eastman School of Music and the seminars of Columbia University, Tanglewood and Yale; the work of a Prix de Rome winner, a Fulbright Fellow to Italy, a denizen of the American Academy in Rome—even though all these are facts of his life.

Ulysses Kay writes: "My musical memories date back to early childhood in Tucson, Arizona, where I was born on January 7, 1917 . . . memories of my father (who had been a cowboy and a jockey in Texas, but was then a barber) singing and beating out rhythms to pacify or entertain me . . . memories of my mother (who was from Louisiana) singing in church and at work around home.

"My life seemed always to have been involved in music. An older sister studied the piano, playing classical sonatas,

much of Chopin, Rachmaninoff, salon pieces and popular songs of the day. But my favorites were the gay and energetic marches that she pounded out as I, aged three or four, cavorted about with a broomstick. My brother played violin and later saxophone, though he had left home before I was in focus musically. However, at age ten or so, I was given his violin and my sister gave me a saxophone when I was about twelve.

"My mother also played the piano and apparently was concerned about me and music. During one of our frequent visits to Chicago (when I was about five or six), she asked my Uncle Joe—yes, the famous King Oliver—if he would teach me to play the trumpet. To which he replied, 'No, Lizzie. Give that boy piano lessons so's he can learn the rudiments. And then he'll find what *he* wants to do in music.' A most acute comment from a real musician whose work, style, playing and tunes, even then, were being literally taken 'on the cuff' by members of the confraternity who sat out front night after night while he played.

"Of course, all this was unknown to me then, and for years I remembered only the big, quiet, dark man with the bad eye, who always got up late in the afternoon and drank quart cups of sweetened water with his first huge meal of the day. Shy questions from me about Uncle Joe's band and his trumpet playing invariably broke his quiet mood and started him teasing me. Yet his work and life in music seemed magical and his phonograph records held no end of fascination for me.

"Musical life back in Tucson consisted of piano lessons — later, violin and saxophone lessons; glee club, marching band, high school dance orchestra, and, finally, one year of the liberal arts course at the University. An A.B. degree seemed desirable, but, missing music terribly, I changed to the music school and majored in Public School Music. Piano study with Julia Rebeil introduced me to the works of Béla Bartók and other contemporaries; music theory with John L. Lowell gave me a completely new world to conjure with. Through his encouragement I won a scholarship to the Eastman School, where I studied with Bernard Rogers and Howard Hanson. There, at Eastman, I heard my first orchestral works performed publicly—an invaluable experience.

"A Tanglewood scholarship enabled me to study with Paul Hindemith during the summer of 1941, and Hindemith helped me get a scholarship to study with him at Yale during 1941-42. Shortly thereafter I enlisted in the Navy, auditioning on my long since neglected alto



Example 1: THREE PIECES AFTER BLAKE for dramatic soprano and orchestra.

phone, and was assigned to a band stationed at Quonset Point, Rhode Island. In the Navy band I learned flute and piccolo, played piano in the dance orchestra, did much arranging and some composing.

"After the war I came to New York, enrolled at Columbia, attended Otto Luening's seminar sporadically, and composed as much as possible. A unique experience at this time was writing and conducting music for 'The Quiet One.' This sensitive film, written and produced by people with a true concern for music, was a fine opportunity for me as a composer. There followed prizes, performances, a two and a half year sojourn at the American Academy in Rome, return to America—and I'm still composing."

Kay's first work, which he acknowledges at all, was a set of ten piano pieces for children, written when he was 22 years old, an age regarded as "old" for an opus 1. These pieces are charming miniatures along modal lines,

redolent of European folksongs and incongruously close to Liadov's harmonizations of Russian songs. This set was followed by his first important orchestral work, a *Sinfonietta*; in this work a pastoral mood prevailed, with hardly a ripple of hidden excitement. In his Oboe Concerto, composed when he was 23, and in *Five Mosaics* for chamber orchestra of the same period, Ulysses Kay is still a lyric composer, evoking well-proportioned landscapes of sound, and amply succeeding in this modest undertaking. In his early works Kay tried out his technical strength; very soon contrapuntal thinking of an increasingly complex character evolved. He began to write for chamber music combinations demanding variety and polyphonic wisdom—a violin sonatina, a duo for flute and oboe and a quintet for flute and strings. He began to receive recognition from his fellow musicians and from the various executive and legislative musical bodies. His name appeared on the programs of contemporary music festivals in the United States; Leonard Bernstein played the piano part in his *Sonatina* for Violin and Piano at a New York concert of the League of Composers; and in 1944 the New York Philharmonic, under the direction of Thor Johnson, performed at the Lewisohn Stadium his first important work for large orchestra, the overture *Of New Horizons*. In 1946 this score received the American Broadcasting Company prize. Ten years later, Ulysses Kay conducted this work in Tucson: the local boy made good.

Little by little, Ulysses Kay entered the charmed circle of young (and, as time passed, not so young) American composers whose biographies were curiously similar: prizes (not too rich, but flattering); sojourns at the American Academy in Rome (on grants of millions—not of dollars, but of Italian lire); pictures on the music page of the *Sunday Times*; publication of full orchestral scores (not engraved, but autographed by another, not so fortunate composer, working in a publisher's office); commissions to write for films (the documentary variety, for a limited public, on a low budget); membership in a composers' association (paying actual royalties plus additional bonuses); and finally, a serene state of artistic security (but with a gnawing feeling of inadequacy of reward, and even of inadequacy of one's own music).

The list of Kay's works is an impressive one; in a dictionary entry he might bear the adjective 'prolific', but without the stigma, we hope, of utter uselessness that hounds so many 'prolific' composers. Kay is anything but a dictionary composer; he is eminently alive, and the multitude of his works does not smother the truly inspired pages of his best compositions. Perhaps he is right in discarding some of his scores; not because they are inferior, but because other scores are superior. He might as well exhibit his best.

If a selection were to be made among his compositions for such a window display, then the following

should be chosen: the cantata, *Song of Jeremiah* (1947); Piano Quintet (1949); *Three Pieces after Blake* (1952); *Serenade for Orchestra* (1954); the Second String Quartet (1956). It should be noted that two movements from the string quartet are instrumental rearrangements of *Three Pieces after Blake* (an act of self-borrowing about which the composer is somewhat shy, even when reminded that Beethoven used the same minuet in his piano sonata No. 20 and in his Septet). All these works possess the salient characteristics of Kay's mature style: a melodic line full of intervallic tension; rich polyphony, almost 'Netherlandish' in its clarity in complexity; vibrant harmonic progressions strongly supported by an imaginatively outlined bass; sonorous instrumentation, with dynamic rises and falls in artful alternation; an energetically pulsating rhythm.

The melodic line is one of the most individual traits of Kay's works. Every segment has a certain tonal center, explicit or implicit; the melody converges upon such a tonal center by convolution, in spirals. A large interval,

usually with dissonant harmonic implications (a major seventh, a minor ninth) may open such a spiral melody; a smaller interval would follow it, moving in the opposite direction; a still smaller one would reverse the direction once more, until the central tone is either reached or approached. Conversely, a small interval (as likely as not, a minor second) may expand spirally from the central position to the peripheral one (See Example 1). The rhythmic diversity and intervallic variations offer a multitude of possibilities for a melodic development that is tangentially atonal, and yet symmetrical and even singable (See Example 2). In his polyphonic writing, Ulysses Kay rarely follows the strict procedures of fugal imitation; rather he emulates Beethoven's "imitation through deviation" which gives freedom without a loss of contrapuntal cohesion (See Example 3). In his harmonies, Kay applies a spiral method virtually identical with his melodic practice, inflating or deflating his chords chromatically (See Example 4). His instrumentation is always limited to essentials, without neglecting tonal color; he does not affect an inordinately large orchestra, or the economically

Tempo II
Andante grazioso (♩ = ca. 112)

Andante grazioso (♩ = ca. 112)

BASS I
low't come a pause in the day's oc-cu-pa-tions... that is known as the Chil-dren's Hour

TENOR II
BASS I
known as the Chil-dren's Hour

Example 2: TRIUMVIRATE for a cappella male chorus; #2, THE CHILDREN'S HOUR. Reproduced by permission: Copyright 1934 by Peer International Corporation.

Allegretto (♩ = 80)

Allegretto (♩ = 80)

Example 3: String Quartet #2; first movement.

Example 4: Serenade for Orchestra. Copyright 1955 by Associated Music Publishers, Inc., reproduced by permission.

Biographical Note — Ulysses Kay

Born in Tucson, Arizona, January 7, 1917.

Educated in local schools and graduated from the University of Arizona in 1938.

Further study at the Eastman School of Music, Tanglewood, Yale, and Columbia University.

Principal teachers were Bernard Rogers, Howard Hanson, Paul Hindemith and Otto Luening.

Served in the Navy for 3½ years during the war, playing saxophone, flute and piccolo in a Navy band.

Fellowships, Grants and Awards

Alice M. Ditson Fellow of Columbia University 1946-47.

Resident at Yaddo 1946 and 1947.

Broadcast Music Inc. Award 1947.

Julius Rosenwald Fellow 1947-48.

Grantee of the American Academy of Arts and Letters and the National Institute of Arts and Letters 1947.

Co-winner of the Third Annual George Gershwin Memorial Award 1947.

Awarded Prix de Rome and residence at the American Academy in Rome 1949-50.

Fulbright Fellow to Italy 1950-51.

Prix de Rome renewed 1951-52.

As we went to press word arrived of a new addition to the Kay household. On September fifth, 1957, a second daughter was born to Barbara and Uly. Virginia (age six) has a sister named Melinda Lillian Kay.

reduced skeleton ensembles so much in vogue among neo-classicists. His rhythm shows a natural impulse rather than an artificial striving for unenforceable complexities (See Example 5). When he needs an acceleration of pace, he merely adds a unit to a sub-division progressing from two to a beat, to three, four, or (rarely) five—an ancient device, but how effective!

The majority of Kay's works are set in absolute forms wherein the progress of musical thought is the only driving force. But he is also singularly gifted for dramatic expression. His short opera to Chekhov's humorous sketch *The Boor* reveals a Mussorgskyan flair for a speech-like melorhythmic line; without resorting to obvious effects he manages to portray the preposterous characters in the play and their fantastic behavior in a direct and forceful manner. The work was commissioned by the Koussevitzky Music Foundation in the Library of Congress. With all the opera workshops in this country eagerly looking for short effective stage pieces, why is it that this work still remains unperformed?

Example 5: Serenade for Orchestra. Copyright 1955 by Associated Music Publishers, Inc., reproduced by permission.

Year	Title	Time	Agent
1939	TEN PIECES FOR CHILDREN for piano First performance—Mary Beeson, Rochester, N. Y., May 27, 1940.	7 min.	ACA
1939	SINFONIETTA FOR ORCHESTRA First performance — Rochester Civic Orchestra, Howard Hanson, conductor, Rochester, N. Y., April 19, 1939.	14 min.	composer
<p>"The Andante movement of the SINFONIETTA, by Ulysses Kay, was tuneful, possibly pastoral in the manner of Debussy's string technique. A dipping counter figure to the diatonic melody gave the work a pleasing implication of gradual harmonic transition. The return to the original tasteful material of the beginning was gratefully observed."</p> <p>—(John P. Dwyer, Rochester Times Union, April 21, 1939)</p> <p>"Ulysses Kay's SINFONIETTA, played in its first two movements last night, was of interest to Tucson audiences since this young Negro composer graduated from the University of Arizona before going to the Eastman School of Music on a scholarship. One would prefer to hear the entire composition played and played more than once before criticizing. It was promising for its virility in the Allegro, and in the Andante movement for a certain wistful melody running beneath the unusual harmonies." (Tucson Symphony Orchestra, Tucson, Arizona, George C. Wilson, conductor, March 4, 1941.)</p> <p>—(Betty Bandel, Arizona Daily Star, March 5, 1941)</p>			
1940	CONCERTO FOR OBOE AND ORCHESTRA First performance — Robert Sprenkle, soloist, Rochester Civic Orchestra, Howard Hanson, conductor, Rochester, N. Y., April 17, 1940.	15 min.	composer
<p>"The lento movement of Mr. Kay's OBOE CONCERTO has a lyric motive that is most successfully realized. It is evidence of real musical imagination."</p> <p>—(Stewart B. Sabin, Democrat & Chronicle, April 19, 1940)</p>			
1940	PIANO SONATA First prize in Phi Mu Alpha Competition 1940. First performance — Thomas Nichols, Cleveland, Ohio, December 29, 1940.	12 min.	ACA
<p>"Ulysses Kay's PIANO SONATA is prettily written for the instrument and neatly woven as music. Its melodic substance was less interesting than the developmental figurations for which it was the pretext. This disequilibrium gave to the whole an improvisational quality that was far from unpleasant. Facility, fecundity and taste are always agreeable to encounter together." (Irma Wolpe pianist, League of Composers, New York City, February 15, 1942.)</p> <p>—(Virgil Thomson, NY Herald Tribune, Feb. 16, 1942)</p>			
1940	FIVE MOSAICS for chamber orchestra First performance — Cleveland Philharmonic, F. Karl Grossman conductor, Cleveland, Ohio, December 28, 1940.	8 min.	composer

Year	Title	Time	Agent
<p>"FIVE MOSAICS, by Ulysses Kay, showed sensitiveness of feeling."</p> <p>—(Arthur Loesser, Cleveland Press, December 30, 1940)</p>			
1941	BALLET "DANSE CALINDA" after a story by Ridgeley Torrence; for theatre orchestra First performance — Rochester Civic Orchestra, Howard Hanson conductor, Rochester, N. Y., April 23, 1941.	25 min.	composer
1941	FOUR PIECES FOR MALE CHORUS First performance — De Paur Infantry Chorus, Leonard De Paur conductor, on tour 1948.	9 min.	composer
1942	TRUMPET FANFARES for four trumpets First performance — Composer's Forum, New York City, October 25, 1947.	4 min.	ACA
1942	SONATINA FOR VIOLIN AND PIANO First performance — League of Composers, Stefan Frenkel and Leonard Bernstein, New York City, January 24, 1943.	9 min.	ACA
<p>"... I liked the Kay and Goldman items best, but all were worth while and all of these musicians should be noted for further reference."</p> <p>—(Robert A. Simon, The New Yorker, January, 1943)</p>			
1943	AS JOSEPH WAS A-WALKING for SATB	3 min.	ACA
1943	CHRISTMAS CAROL for SSA	3 min.	Peer
1943	DUO FOR FLUTE AND OBOE First performance — Composer's Forum, Carleton Sprague Smith and Antonio Estevez, New York City, October 25, 1947.	6 min.	ACA
1943	PRELUDE for solo flute	2 min.	ACA
1943	FLUTE QUINTET for flute and string quartet First performance — Arthur Lora flutist, CBS String Quartet, WNYC Music Festival, New York City, February 1947.	14 min.	ACA
1943	SUITE IN B for oboe and piano First performance — Pietro Accaroni and Gherardo Macarini, American Academy in Rome, November 29, 1949.	12 min.	ACA
1943	SUITE FOR BRASS CHOIR for 4 trp-4 hn-3 trom-tuba. First performance — Cincinnati Conservatory of Music, 1947.	9 min.	ACA
1944	COME AWAY, COME AWAY DEATH for TTB First performance — De Paur Infantry Chorus, Leonard De Paur conductor, on tour 1948.	3 min.	Peer

Year	Title	Time	Agents	Year	Title	Time	Agents
1944	EVOCATION for concert band First performance — Wayne University Band, Graham T. Overgard conductor, Detroit, Mich., May 10, 1946.	10 min.	composer		is a young man with big talent and much skill, and his work had finish and excellent orchestration." —(Arthur Berger, <i>NY Herald Tribune</i> , May 22, 1950)		
1944	OF NEW HORIZONS (OVERTURE) 2 (picc)-2-2-2, 4-3-3-1, timp, perc, hp, pf (cel), str. Awarded the American Broadcasting Company Prize and performance by the Detroit Symphony, May 1946. First performance — New York Philharmonic, Thor Johnson conductor, Lewisohn Stadium, July 29, 1944.	8 min.	ACA	1945	SONG OF JEREMIAH a cantata for baritone voice, SSA and organ. (revised for baritone voice, chorus SATB and orchestra)	16 min.	composer
				1947	2 (picc)-2 (eng. hn)-2-2, 2-2-2-1, timp, perc, hp, pf, str. First performance — Roy Petty baritone, Fisk University Choir, Harry von Bergen conductor, Nashville, Tenn., April 23, 1954.	20 min.	ACA
	<p>"A new work was given its premiere at this concert, providing still another source of enjoyment and variety to the proceedings. This was OF NEW HORIZONS by Ulysses Kay, Musician 2-C, USN. The composition is unusually well constructed, its developments are secure and interesting and its thematic material most agreeable." —(Robert Bagar, <i>NY World-Telegram</i>, July 30, 1944)</p> <p>"A notable feature of the program was the first performance of OF NEW HORIZONS by the young Negro composer, Ulysses Kay. The work made a favorable impression because of its interesting language and praiseworthy orchestral treatment." —(Greta Bennett, <i>NY Journal-American</i>, July 31, 1944)</p> <p>"OF NEW HORIZONS, by Ulysses Kay, suggests a young, vigorous talent which is growing and will continue to grow. Mr. Kay has a knack for melodic invention and a sense of tradition. His piece was effective, which in any art which involves public performance is half the battle." (Juilliard School Orchestra, Thor Johnson conductor, Carnegie Hall, New York City, March 10, 1947). —(John Briggs, <i>NY Post</i>, March 11, 1947)</p> <p>"When Arizona-born Ulysses Kay returned to conduct the Tucson Symphony performance of his own symphonic score, OF NEW HORIZONS, music-minded Tucson, which turned out 2,400 strong, liked what it heard. Composer Kay is modern, as befits a one-time student of Paul Hindemith — but modern in thoroughly listenable fashion, as befits a man who has played saxophone and piccolo in a Navy band and has written a successful film score (for THE QUIET ONE). OF NEW HORIZONS started and ended with plenty of brass, but in the middle it made appealing use of melodic interweavings in the strings. And though Composer Kay's melody kept getting interrupted by conflicting ideas, it also kept coming back. When the nine-minute work was over, the crowd gave the home-town composer the biggest hand of the evening." (Tucson Symphony Orchestra, Tucson, Arizona, composer, guest conductor, February 23, 1954). —(<i>Time Magazine</i>, March 8, 1954)</p>				<p>"In all this rich feast of choral music there were, in particular, two numbers that must have impressed the listener. One was the magnificence and beauty of the Purcell 'Funeral Music,' and the other was the cantata, SONG OF JEREMIAH, by the young Negro composer Ulysses Kay. A work of this kind, thoroughly modern in idiom, bold in its harmonic scheme and usually strange in its melodic line, cannot be fairly assessed on first hearing. But the impression it made on us was that it has real, and probably permanent value. There is life, breadth and sincerity in the music. It is a musicianly work, but it is by no means merely academic." —(Sydney Dalton, <i>Nashville Banner</i>, April 24, 1954)</p> <p>"As the purpose of the ensemble is to perform interesting contemporary works as well as masterpieces of a previous century, last night's concert also included . . . plus a 25-minute SONG OF JEREMIAH, for chorus, baritone and orchestra by the young Negro composer, Ulysses Kay. This was its first New York performance. Eugene Brice was the soloist for this 'Song' which showed many evidences of Kay's talents both for vocal and orchestral writing. While the composition showed, on the whole, promise rather than fulfillment, it did exhibit sympathetic writing for the voice and a sense of sensitivity to the expression of different moods through music. This was illustrated by the tortured sounds of the initial frenetic out-pourings of the text from the Book of Jeremiah, as contrasted with the positive exuberance of the final sections which praise God because He 'has saved His People, the remnant of Israel.' The Kay work was enthusiastically received and the composer was present to acknowledge the applause." (Eugene Brice baritone, Interracial Fellowship Chorus & Orchestra, Harold Ake conductor, Town Hall, New York City, May 22, 1955). —(Harriett Johnson, <i>NY Post</i>, May 23, 1955)</p> <p>"Ulysses Kay's Cantata for chorus, baritone, and orchestra is spread over a broad canvas, with a highly expert, almost facile, handling of its resources. It is a bit long, however, for its substance, despite a constantly colorful sound. Its audience reception . . . was profoundly enthusiastic." —(Lester Trimble, <i>NY Herald Tribune</i>, May 23, 1955)</p>		
1945	SUITE FOR ORCHESTRA 3-3-3-3, 4-3-3-1, timp, perc, pf, str. Won Broadcast Music, Inc. prize in 1947. First performance — American Youth Orchestra, Dean Dixon conductor, Town Hall, New York City, May 21, 1950.	17 min.	BMI	1946	BRIEF ELEGY for oboe solo and string orchestra First performance — L. Shiffrin oboist, National Gallery Orchestra, Richard Bales conductor, Washington, D. C., May 9, 1948.	5 min.	ACA
	<p>"Mr. Kay's SUITE FOR ORCHESTRA was the most inventive and individual of the works, being cleverly orchestrated and with each section being well set off from the other." —(Ross Permenter, <i>NY Times</i>, May 22, 1950)</p> <p>"The Kay work stood out on this program, despite its repetition of catchy phrases and its Shostakovich-like close. Mr. Kay</p>			1946	DEDICATION for SATB	8 min.	ACA
				1946	FOUR INVENTIONS for piano First performance — Lucy Brown, Town Hall, New York City, September 29, 1947.	5 min.	ACA
					<p>"The Kay PIANO INVENTIONS are refreshingly new in sound and interestingly orchestral in color." (Thomas H. Kerr</p>		

- | Year | Title | Time | Agent |
|---|--|---------|----------|
| pianist, National Gallery of Art, Washington, D. C., June 8, 1952). | —(Glenn Dillard Gunn, <i>Washington Times-Herald</i> , June 9, 1952) | | |
| 1946 | A SHORT OVERTURE
2 (picc)-2-2-2, 2-2-1-0, timp, perc, str.
Won the Third Annual George Gershwin Memorial Award in 1947.
First performance—New York City Symphony Orchestra, Leonard Bernstein conductor, Brooklyn Academy of Music, March 31, 1947. | 7 min. | ACA |
| 1946 | THE ROPE
for solo dancer and piano
Commissioned by Eleanore Goff.
First performance — Eleanore Goff dancer, Kaufmann Auditorium, 92nd Street YMHA, New York City, January 12, 1947.
(revised for piano and string orchestra as | 12 min. | composer |
| 1947 | ANCIENT SAGA
piano and string orchestra | 8 min. | ACA |
| 1947 | SUITE FROM THE BALLET "DANSE CALINDA"
2 (picc)-1 (eng. hn)-2-1, 2-2-0, timp, perc, pf, str.
Anna Bobbit Gardner Award, Boston, 1947.
First performance — National Orchestral Association, Leon Barzin conductor, New York City, May 23, 1947. | 14 min. | ACA |
| 1947 | SUITE FOR STRINGS
for string orchestra
First performance — Baltimore Chamber Orchestra, composer guest conductor, Baltimore, Md., April 8, 1949. | 14 min. | ACA |
| <p>"The SUITE FOR STRINGS of Ulysses Kay has some fine, straightforward writing in it, with perhaps a little excess of harmonic pepper . . . it is the piece of a musician of unmistakable gifts. The first movement is sharply despondent, the last lively and gay." (Chamber orchestra, Leopold Stokowski conductor, Museum of Modern Art, New York City, October 26, 1952).
—(Olin Downes, <i>NY Times</i>, October 27, 1952)</p> <p>"Ulysses Kay's SUITE FOR STRINGS is a warm and appealing piece. It is full of depths, too; spontaneous, gracious and of an evident sincerity. The maturing of this young talent, now well under way, is welcome news. Mr. Kay has a personal imagination and a note of authority. Neo-romanticism, if one wishes to classify, is his school."
—(Virgil Thomson, <i>NY Herald Tribune</i>, October 27, 1952)</p> | | | |
| 1948 | CONCERTO FOR ORCHESTRA
2 (picc)-2-2-2, 4-3-3-1, timp, perc, str.
First performance — David Broekman conductor, Cooper Union, New York City, February 1954.
Recorded: Teatro La Fenice Symphony Orchestra of Venice, Italy, Jonel Perlea conductor, Remington R-199-173. | 18 min. | ACA |
| <p>"Mr. Kay's CONCERTO FOR ORCHESTRA reveals its composer to be a fluent orchestral technician with a well-defined flair for melodic invention."
—(John Briggs, <i>NY Times</i>, May 23, 1954)</p> | | | |

- | Year | Title | Time | Agent |
|--|---|---------|----------|
| <p>" . . . a piece that explores with remarkable imaginative freedom the structural and coloristic problems posed by Kay's idiom and choice of instruments . . . No doubt, the CONCERTO may be startling to some listeners—those who judge music by the label instead of itself—but anyone willing to lend an ear will find Mr. Kay a most persuasive musician . . . the melodic threads come to the surface and the dissonances fall into place as part of the general texture . . . this piece has far greater musical significance, its substance and design having a compelling quality that music of a purely sensuous appeal lacks."
—(The Argonaut, <i>San Francisco</i>, May 21, 1954)</p> <p>"In the contemporary mode is a Remington recording of the CONCERTO FOR ORCHESTRA by Ulysses Kay, an overwhelmingly vivid and robust venture in polyphony played with rare excellence by the Orchestra of Teatro La Fenice under Jonel Perlea."
—(Edwin H. Schloss, <i>The Philadelphia Inquirer</i>, July 25, 1954)</p> <p>"The Kay CONCERTO is one of those strong American pieces of contemporary sound."
—(Christian Science Monitor, June, 1954)</p> | | | |
| 1948 | PORTRAIT SUITE
(for orchestra)
2 (picc)-2-2-2, 4-3-3-1, timp, perc, hp, str.
Phoenix Symphony Orchestra Award, Phoenix, Ariz., 1948. | 18 min. | ACA |
| 1948 | "THE QUIET ONE"
film score
"Originally filmed in 16 mm., much of the footage is pantomime, with Ulysses Kay's distinguished score and James Agee's restrained commentary filling in nicely."
—(Frank Eng, <i>Los Angeles Daily News</i> , March 31, 1949)
"The expert music score is by Ulysses Kay, and Richard Bagley does the outstanding photography."
—(M. D., <i>The Hollywood Reporter</i> , April 1, 1949) | 50 min. | composer |
| 1948 | SUITE FROM "THE QUIET ONE"
1 (picc)-1-1-1, 1-1-1-0, timp, perc, pf, str.
First performance — New York Little Symphony, composer guest conductor, Times Hall, New York City, November 19, 1948. | 16 min. | ACA |
| <p>"The works that made the deepest impression included the Ives symphony, the Hindemith sonata and the Kay suite . . . Despite the fact that Mr. Kay's SUITE from his chamber music for the documentary film 'The Quiet One' could not be fully endorsed as a concert offering, this was motion-picture music of such marked significance and worth, such vividness and subtlety in conveying varied emotions and also so deftly orchestrated that it must go on record as one of the highlights of the festival." (Yaddo Music Group Chamber Orchestra, Dean Dixon conductor, Saratoga Springs, N. Y., September, 1949).
—(Noel Strauss, <i>NY Times</i>, September 25, 1949)</p> | | | |
| 1949 | STRING QUARTET No. 1
First performance — American University String Quartet, National Gallery of Art, Washington, D. C., May 24, 1953. | 26 min. | ACA |
| <p>"Ulysses Kay's STRING QUARTET was given a first performance last night. In the first two movements there are several lovely songful portions for the first violin, finely played by Mr. Steiner, that soar above the more complex background. The composer understands the handling of instrumental color and frequently the contrasts attained are striking in effect. The scherzo is more concrete, yet the most individual touch was the skillfully wrought quiet ending of the last movement."
—(Alice Eversman, <i>The Evening Star</i>, Washington, D. C., May 25, 1953)</p> | | | |

Year	Title	Time	Agent	Year	Title	Time	Agent
<p>"Both Piston and Kay wrote the works heard Sunday night in 1949. In Kay's STRING QUARTET there is a similar inclination toward singable melody, but more rhythmical vitality than Piston displayed and some interesting effects for the strings that were new. This was a first performance anywhere of the Kay QUARTET, and it was excellently done." —(Glenn Dillard Gunn, <i>Washington Times-Herald</i>, May 25, 1953)</p>				1950	SONG OF AHAB a cantata for baritone voice & 10 instruments Commissioned by the Quincy Fine Arts Society. First performance—J. L. Pierce baritone, Quincy Chamber Music Ensemble, George Irwin conductor, Quincy, Ill., May 17, 1951.	20 min.	composer
1949	PIANO QUINTET for piano and string quartet First performance — Gherardo Macarini piano, with Quartetto della Radio di Roma, American Academy in Rome, November 29, 1949.	25 min.	ACA	1950	TWO MEDITATIONS for organ First performance — Arthur Crowley organist, Fisk University, Nashville, Tenn., November 23, 1952.	5 min.	HWG
<p>"Two piano quintets were heard during the evening. Ulysses Kay's is a strong, urgent piece in which the first movement is built of striking themes that achieve a powerful climax. The piano is used contrapuntally. Kay's slow movement is eloquent, deriving its appeal from the slow rise of a beautiful melodic idea . . . the resounding combination of instruments in vertical lines gives it life." (Evelyn Swarthout pianist, with the American University String Quartet, National Gallery of Art, Washington, D. C., April 18, 1954). —(Paul Hume, <i>Washington Post & Times-Herald</i>, April 19, 1954)</p>				1950	SINFONIA IN E 2 (picc)-2-2-2, 4-3-3-1, timp, str. First performance — Eastman-Rochester Symphony Orchestra, Howard Hanson conductor, Rochester, N. Y., May 2, 1951.	20 min.	ACA
1949	SOLEMN PRELUDE for concert band First performance — Baylor University Band, Donald I. Moore conductor, Waco, Texas, February 16, 1950.	5 min.	BMI	<p>"Ulysses Kay's SINFONIA IN E provided a stimulating opening piece in four short movements, all with a sense of direction." —(Norman Nairn, <i>Democrat & Chronicle</i>, Rochester, N. Y., May 3, 1951)</p>			
<p>"The program opened with a first performance of a work by the young American composer, Ulysses Kay, winner of the 1949 Prix de Rome. SOLEMN PRELUDE was written for the Baylor Band and dedicated to its director, Donald Moore. On first hearing it seemed a dignified and serious piece based upon an insistent rhythmic figure superimposed upon a sustained and for the most part quiet and undemonstrative background. The composer obviously eschewed the use of typical effects and devices in his building of the mood suggested by the title of the work." —(Leon Wagner, <i>Waco News-Tribune</i>, February 17, 1950)</p>				<p>"Ulysses Kay's SINFONIA IN E demonstrated what can be done by an expert in combining the familiar diatonic harmonies with the modernist's chromatic dissonances to achieve lucidly expressive music. The contrasting fugue-like passages and wistful lyricism of the second and third movements were most readily assimilated in first hearing." —(George H. Kimball, <i>Rochester Times-Union</i>, May 3, 1951)</p>			
1950	FUGITIVE SONGS 8 song for mezzo soprano and piano First performance — Three numbers performed by Ann Rothschild soprano and Barbara Cobb piano, Contemporary Arts Festival, Illinois Wesleyan University, Bloomington, Ill., May 10, 1956.	18 min.	composer	<p>" . . . and Ulysses Kay, 37, was present to take many bows for his remarkable ingenious, brilliant and satisfying SYMPHONY IN E, given a superb performance by Mr. Szell. This work, new to Cleveland, was introduced by Howard Hanson in Rochester three years ago. It is a remarkably clever work in which the intent and purpose are clearly kept to the front despite the intricate and clever orchestral design in which there is 'modern' angularity. Much of the music is based on folk music that is beautiful beyond belief, as set forth by Kay. Especially in the Adagio, the spiritual beauty and glow are most expressive." (The Cleveland Orchestra, George Szell conductor, April 1, 1954). —(Elmore Bacon, <i>Cleveland News</i>, Cleveland, Ohio, April 2, 1954)</p>			
1950	PARTITA IN A for violin and piano First performance — Vittorio Emanuele and R. Josi, American Academy in Rome, April 15, 1952.	15 min.	ACA	<p>"Kay's SYMPHONY IN E, heard here for the first time, is a highly creditable piece of writing, neither too ambitious nor too modest. It suggests that this gifted Negro composer has found something sweet and savory in life. He writes tunes that are filled with optimism and a sort of mellow, wistful charm. He also knows how to develop them with considerable contrapuntal skill, and he does not overburden them with sour and meaningless dissonance. His symphony is essentially lyric and is content not to explore widely the tragic or the epic, yet it contains occasional overtones which suggest that the young composer may go far in these directions." —(Herbert Elwell, <i>Cleveland Plain Dealer</i>, April 2, 1954)</p>			
1950	PIETA for english horn & string orchestra	7 min.	ACA	<p>"The Kay SYMPHONY proved to be a worthy piece of work, a little self-consciously 'neo-classical.' Themes and motives were cogently worked out, but one might have wished for more intrinsic interest and character in them to begin with." —(Arthur Loesser, <i>The Cleveland Press</i>, April 2, 1954)</p>			
1950	BRASS QUARTET for 2 trumpets & 2 trombones First performance — Third Street Music School Brass Quartet, Brooklyn Museum, October 12, 1952.	13 min.	Peer	1951	THE LION, THE GRIFFIN AND THE KANGAROO film score (Documentary film made in Italy)	12 min.	
1950	SHORT SUITE FOR CONCERT BAND First performance — Baylor University Band, Donald I. Moore conductor, Waco, Texas, May 8, 1951.	7 min.	AMP	1952	THREE PIECES AFTER BLAKE for dramatic soprano and orchestra: 1-1-2-1, 2-2-1-0, timp, perc, str.	14 min.	ACA

Year	Title	Time	Agent	Year	Title	Time	Agent
	First performance — Shirlee Emmons soprano, David Brockman conductor, Cooper Union, New York City, March 27, 1955.				ers, COMPOSERS RECORDINGS, INC., CRI-102.		
1953	A LINCOLN LETTER for solo bass-baritone & SATB First performance — Bruce Foote soloist, Lincoln College Choir, William Tagg conductor, Lincoln, Illinois, September 1, 1953.	4½ min.	ACA	1954	HOW STANDS THE GLASS AROUND? for SSATB Written for the Randolph Singers. First performance — The Randolph Singers, David Randolph conductor, Weston Playhouse, Weston, Vermont, July 24, 1955. Recorded: The Randolph Singers, COMPOSERS RECORDINGS, INC., CRI-102.	3 min	AMP
1953	TRIUMVIRATE a suite for TTBB Commissioned by Leonard De Paur. First performance — De Paur Infantry Chorus, Leonard De Paur conductor, Hunter College, New York City, October 17, 1954.	12 min.	Peer	1954	A WREATH FOR WAITS a suite for SATB. Commissioned by the Cornell University A Cappella Chorus. First performance — Cornell University A Cappella Chorus, Robert Hull director, Ann Arbor, Mich., December 28, 1954.	7½ min	AMP
1954	SIX DANCES for string orchestra Schottische - Waltz - Round Dance - Polka - Promenade - Galop Recorded: "Round Dance & Polka" — Salvador Camarata & The New Symphony Orchestra of London. LONDON RECORDS LL-1213; also COMPOSERS RECORDINGS, CRI-119.	18 min.	ACA	1955	THE BOOR a one-act opera after the play by Anton Chekhov; libretto adapted by the composer. 1 soprano, 1 tenor, 1 baritone and orchestra: 1 (picc)-1 (eng. hn)-1-1, 1-1-1-0, perc, pf, str. Commissioned by the Koussevitzky Music Foundation in the Library of Congress.	40 min.	AMP
1954	SERENADE FOR ORCHESTRA 2 (picc)-2-2-2, 4-2-3-1, timp, str. Commissioned by the Louisville Orchestra. First performance—The Louisville Orchestra, Robert Whitney conductor, September 18, 1954. Recorded: LOU-545-8.	18 min.	AMP	1955	A NEW SONG three Psalms for SATB Commissioned by the Collegiate Choir of Illinois Wesleyan University, Bloomington, Illinois. First performance — The Collegiate Choir, Lloyd A. Pfautsch conductor, Spring tour 1956.	8½ min.	ACA
<p>"Mr. Kay's SERENADE FOR ORCHESTRA was the premiere of the afternoon, and the composer, who attended the concert, was warmly applauded at its conclusion. In both the first two movements, the composer's musical ideas are striking . . . The Third movement is of great lyric tenderness, an elegiac outpouring of genuinely affecting melody which flows to a compelling climax. The piece culminates in a joyous and light-hearted finale."</p> <p>—(William Moots, <i>Courier-Journal</i>, Louisville, Ky., Sept. 19, 1954)</p> <p>"The composer is modest in the title of his SERENADE and in his remarks about it. The work is actually a symphony of remarkable eloquence, energy and integrity; it is one of the very finest of the many orchestral scores commissioned by the Louisville Orchestra."</p> <p>—(Alfred Frankenstein, <i>"High Fidelity"</i>, September 1955)</p> <p>"Similarly original but stronger in atmosphere is the SERENADE by the Negro composer, Ulysses Kay. Its colour is defined through the use of brass instruments carrying the melody. The solemn adagio and burlesque finale are fascinating." (West Berlin Radio Symphony Orchestra, Moritz Bomhard conductor, May 1956).</p> <p>—(Oelmann, <i>Tagesspiegel</i>, Berlin, Germany, May 26, 1956)</p>				1955	GRACE TO YOU, AND PEACE Awarded first prize in the Moravian Anthem Contest 1956. First performance — The Central Moravian Church Choir, Robert Hall Elmore conductor and organist, Sesquicentennial Service, Bethlehem, Pa., May 20, 1956.	5 min.	HWG
1954	WHAT'S IN A NAME? for SSATB Written for the Randolph Singers. First performance — The Randolph Singers, David Randolph conductor, on tour 1955. Recorded: The Randolph Sing-	4½ min	ACA	1956	STRING QUARTET No. 2	19 min.	ACA
				1956	THE JUGGLER OF OUR LADY a one-act opera; libretto by Alexander King. 1 soprano, 1 boy soprano, 2 mezzos, 1 contralto, 3 tenors, 4 baritones, 3 basses, chorus SATB, & orchestra: 1 (picc)-1-2-1, 1-1-1-0, timp, perc, hp, str.	50 min.	composer

List of abbreviations used to indicate publishers:

ACA—AMERICAN COMPOSERS ALLIANCE
2121 Broadway, New York 23, N. Y.
AMP—ASSOCIATED MUSIC PUBLISHERS, INC.
1 West 47th Street, New York 36, N. Y.
BMI—BROADCAST MUSIC, INC.
589 Fifth Avenue, New York 17, N. Y.
HWG—H. W. GRAY CO., INC.
159 West 48th Street, New York 17, N. Y.
PEER—PEER INTERNATIONAL CORPORATION
1619 Broadway, New York 19, N. Y.

Problems of Our Time in Music: "Dissonance"

ROGER GOEB

COMPOSERS of music in the twentieth century have had much trouble with misunderstanding of concepts revolving around the word *dissonance*. I feel that it is important to dispel some of this misunderstanding. At the risk of pedantry I am going to try to work out an essay that will show both laymen and professionals that much of the railing and shaking-of-fists about the word and the ideas related to it are pure nonsense. In the first place it seems that the basis of the misunderstanding comes from the notion that there is such a thing as *pure consonance*. In actual fact there is no such thing in music as *consonance* as an *absolute*. In the acoustics laboratory one does have what is called *consonance* but we don't deal with that directly in music itself. *Consonance* and *dissonance* are relative terms; one doesn't have *consonance* without having *dissonance*; the fashionings of sound in which no *dissonance* appears (having such a consistently similar sound that no change in the quality takes place) are so much in the "pot-boiler" class that they can hardly be called music.

Throughout history there have been many different ideas as to what should be and what should not be called *consonance*. Artusi's objections to the harmonies in the Monteverdi madrigals would seem incredible to the twentieth-century concert-goer. Gesualdo (16th century) never has received the acclaim he deserves because of the rather wild chromatic *dissonances* in his music, disturbing to academic sensibilities. In our time enormous quantities of sound based on diluted 18th and 19th century patterns are thrown at us in our homes, restaurants, grocery stores, ball games and practically everywhere else. I used the word "diluted" because this is sound that is devoid of any musical meaning and purpose. It is thrown at us under the guise of "popular" music, and it is palpably only just tolerated, certainly not "listened to". Because of this a very peculiar situation has arisen. The diluted form of sound has come to represent "consonance" to many people. Along with cultivating the bad habit of "not-listening-to" music, the electronic age of sound has done us this further disservice: it has created a false "consonance". Everything that doesn't comply with the pattern of diluted sound is "dissonant", whether it comes from the 12th, 16th or 20th centuries. Everything that compares with the diluted pattern is included in the category of "music of the masters", even if it comes from the pens of a Hummel or a Gretry. The music that Mozart wrote when he was twelve is treated with reverence equal to the G minor Symphony because

people, conditioned to the diluted sound, can't hear the tensions, the stresses of modulation, the *dissonances* in the later work. The early work is "consonant" music, therefore "good" music.

Often, in language usage, a word with several meanings happens to have those meanings interchanged with false results. Music theory has sometimes suffered from such lapses. The word *harmony*, for instance, means simply control of simultaneous sounds, with emphasis on the notion of control. Unfortunately for theoretical accuracy, the word was borrowed for use elsewhere and came to infer (in "harmony of the universe" or "harmonious marriage") agreeableness, adaptability and so on. Music theory took the word back and included that kind of inference, so that harmonious music would necessarily be agreeable music in the lowest sense. It happened to work with the aims of music in the 19th century. This inference can be found in your dictionary. But as a useable idea for music the word *harmony* must not have that inference. Consistently "agreeable" music, in the sense that it is meant, is nearly always dull music (at any rate such a piece would have to be damned short indeed to avoid being dull). Harmony is the control of sound, control of the intensities of combinations of sounds from the most simple (single, if you will) to the most complex masses of sounds.

This same language procedure has taken place with the word *dissonance*. It was borrowed for other kinds of usage to become synonymous with "harsh, incongruous, disagreeable". Then it returned to music dragging that same connotation back with it. As a musical term this can't be: there is and must be some *dissonance* in all good music, even folk music and even in such remarkably pure music as that of Vivaldi, Corelli and the like. Music by Bach or Mozart has enormous changes of tensions of sound—take another look at the Bach chorale harmonizations where one finds frequent *dissonant* passages of rather startling nature. It is mainly because of these remarkably changing (*dissonant*) sounds and the control that Bach used in the handling of them that the chorales of Bach have so long been text-book examples for harmony. Without the *dissonance* the Bach chorales would be as dull as the thousands of other harmonizations done by lesser lights of that time and since. So *dissonances* are part and parcel of what makes good music; *dissonance* is highly important in all kinds of music as the vitalizing change from the basic point of reference in any scheme of sound control.

I hope now that we have set up the words *consonance* and *dissonance* in their proper musical setting. Will this change your thinking when you come to contemporary music? Many twentieth century composers have chosen a frame of reference in sound that is very different from the "popular" sound. A composer chooses such sound, though, as his *consonance*. It is his *consonance*, even though it is different from the "popular", because from that moment of choice he controls the sound for his particular musical meaning, and his *dissonances* might be (and often are) more "pretty" than his consonances. In other words, since his basic pattern has a high degree of intensity of sound, he often wants to relax that tension for purposes of change and here the change is less intense than the base pattern. He has, of course, the possibility of moving to either side of his base pattern, either more or less intense, to attain his dissonances. Many people, even professional musicians, still have trouble realizing that this process is little different from the processes of the past. Rarely has the frame of reference of sound been dictated by outside authorities for the composer. Almost always the composer has had free choice, limited only by his own experience and imaginative needs. Exceptions to this: Palestrina, who was directed to certain kinds of sound mechanism by Church authorities; the Soviet Russians, who were directed to make music "for the masses". Today, as always, composers who are willing to take the risks involved can and do choose patterns of sound that are as individual and differing as is feasible. The variant between "consonant" and "dissonant" comes into the choice hardly at all.

Another problem that comes up from the misunderstanding based on the idea of "pure consonance" is the lack of willingness of some to believe that a composer might choose differing kinds of sounds for differing pieces or movements of pieces. It isn't necessary that one composer always use the same materials for each of his subsequent pieces. We have historically many good examples of this kind of thing. Mozart's C major Quartet is one. The fabulous difference between the sound in Beethoven's Pastoral Symphony and the stern, forbidding, enraged sound of his Grosse Fuge is another. Beethoven was willing to take the risk of choosing widely different types of base patterns of sound, sweet and somewhat pallid for his Pastoral idea, rough and astringent for that bitter piece, the Grosse Fuge. So today, too, you will find composers using widely varied types of sound for different goals; again, though, not with preconceived ideas of right and wrong sounds.

If I may, I would like to carry all this two steps further so that everybody may readily recognize that "dissonance" has little or nothing to do with fundamental approaches to contemporary music problems. It must be recognized

that different instrumental combinations drastically influence the quality of any group of sounds. Most text-books on harmony still will not make sufficient point of this fact—and the fact has been known for many years. A few examples will suffice: the middle C-E-G triad, which is a perfectly simple and satisfactory sound played on some instrumental combinations, is a very ungrateful sound when played by English Horn and two oboes sustained. On the other hand chords of major or minor seconds played on brasses softly are very pretty and satisfactory. Music based on the chromatic-triadic scheme of writing is generally not very satisfactory for woodwind chamber groups. The 19th century wisely avoided such instrumental combinations. Brasses fare better with close harmonies than do the strings . . . and so on. As is normal with such generalities, they won't hold for all cases. Besides this, not infrequently a composer might need just the grotesque character of the English horn and two oboes playing the middle C-E-G. But in any event, the very fact of the purposiveness of these generalities is enough to prove the lack of value in the "pure consonance" notion and to confound the "rules of harmony" that follow the 18th and 19th century academic tradition.

A further point that shows the lack of value of the "dissonance" argument is the one which 20th century composers have been experimenting with to a considerable degree. It is now being shown in many contemporary pieces that the temporal (rhythmic) element of music is a very important part of harmonic control. This, too, is not new at all but it seems evident that composers today are making much greater use of rhythmic considerations in their total control of sound. The obvious matter of tempo (speed) is one example: slow music can be allowed to move in much more involved and complex sounds than fast music. A series of sounds which are quite effective at a slow tempo most often are only a jumble if they occur in quick tempo. If this seems truistic, it still should be kept in mind that not enough attention is paid to it in usual harmony study procedures. When one examines the other parts of the temporal problem, the meter, the subdivisions of pulse, the attack and decay, and so forth, their influence on harmonic considerations are so various that one can hardly talk of them without limiting the discussion to a single passage of one piece. It is sufficient for this, however, to note that such considerations as these prove decisively that consonance and dissonance are relative and that "pure consonance" doesn't have meaning in musical discussion.

One comparison and I am finished: Wallingford Riegger's "Music for Brass Choir" is a gentle and lovely piece—he uses consistently controlled minor seconds chords, "highly 'dissonant'"; Beethoven's Grosse Fuge is still one of the harshest pieces in the repertory—his sound is triadic, the scheme of sound used for "popular" music.

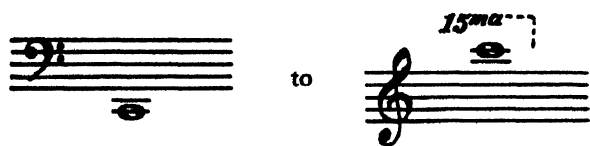
On Percussion

HAROLD FARBERMAN

IT is strange indeed that the percussion section has been so overlooked and misused. The composer today is all too prone to lean on new sounds created by the invention of new instruments, rather than really examine the materials at hand. This seems to me an easy way out, and a sensational attention-attracting one at that. Have the sound resources of our symphony orchestra been completely explored and in turn exhausted? Perhaps certain composers have really come to believe this and if so their search for further expression must be respected. But I know it isn't so because I play an instrument within a section of the orchestra that has rarely been used musically. I know it isn't so because as a composer I have proved it to my own satisfaction and, gratifyingly enough, to the satisfaction of others.

It is not my intention to become involved in a controversy about the validity of the use of new instruments. I merely wish to point out that the composer might make good use of what is at hand, namely, the percussion section—potentially a gold mine of musical material—before travelling the path of the new sound via the new instrument.

From the composer's point of view, just what are the capabilities of the percussion section? For me it is a means of expression ranging from the most powerful voices in the orchestra to the most delicate and subtle. Melodically it can offer, from among its many instruments of definite pitch, a vast and colorful range extending from



from the forty-two inch timpani to the piccolo-xylophone and glockenspiel, with good sound and texture throughout. For pure sounds or colors of indefinite pitch it contains instruments that can create nerve-racking tensions or the softest and most delicate of sounds. As a section, then, we have in the percussion a melodic range as large and varied as any in the orchestra, plus a means of producing an enormous range of non-pitch sounds that place it in a unique, and as yet largely unexplored, position.

I am not saying, of course, that the percussion section

as a whole can do what the string section can, any more than the brass section can do what the string section can, but why should composers write for the string, woodwind and brass sections what the percussion section can do best?

It is my good fortune to be a member of an orchestra that plays a good deal of contemporary music and, indeed, commissioned twelve new works a year ago. It is my feeling that a good percentage of this new music would be more interesting and sound better if certain sections were reorchestrated for the percussion section, leaving those instruments that were formerly playing free for better usage.

Like the other sections, the percussion can be broken down into units. First, the mallet instruments: xylophone, vibraphone, glockenspiel and chimes. A second unit consists of drums: snare, piccolo-snare, tenor, bass and tomtoms. (It is not unusual to find two or three of each of the smaller drums within a section—each player will have a drum of his own of which he is particularly fond.) Another group includes the cymbal family and the accessory instruments. A good cymbal player will have more than one set of hand cymbals and three or four sus-



pended cymbals, each with a different color quality. Completing this family are the tam-tam, the smaller, higher pitched gong and the very small antique cymbals of definite pitch. Among the accessories we have the triangles, tambourines, wooden and metal castagnets and various types of wood-blocks. The whip, or slap-stick, and the ratchet also fit into this group. The timpani, three and preferably four, comprise our fourth category.

For the sake of comprehensiveness I would like to call attention to another valid group of percussion that will eventually find their way into the section as standard instruments. This group consists of instruments of Latin-American derivation. Most commonly used are the maracas, cabassa, claves, gourd, timbales, bongos and conga drum.

It is clear that instruments of one unit may be blended with one another or cross-blended with different instruments of another group. Besides this there are the enormous possibilities of using instruments from these groups in various combinations with the other sections of the orchestra.

It is rather difficult to talk about the newer technique of writing for percussion when one feels that such a technique has, in fact, never really existed. It may be, for some, a case of learning to run before walking, but I should like to bring some of the more interesting percussion possibilities to the composer's attention.

There is a large area for further experimentation in the choice of sticks or mallets used in the playing of various instruments. A few examples will suffice: I have found it preferable at times to use a xylophone mallet on the chimes when a sharper, more penetrating sound is needed. Though the use of timpani sticks with solid wooden heads is scarcely new (see the Berlioz *Fantastic Symphony* and the Strauss *Ein Heldenleben*), a wooden stick with a smaller striking surface, such as a snare drum stick, has a not unattractive sound and can be very useful. (Elgar uses snare drum sticks for a timpani roll in the *Enigma Variations*.) I have often used the tambourine, lying on a flat surface, struck with snare drum sticks or xylophone mallets when a rapidly articulated series of staccato notes with tambourine quality is called for.

Composers should not overlook the possibilities of wire brushes on the snare drum (a most common jazz technique). The brush sound can be amplified tenfold if exactly the same brush pattern is used on a large timpani (twenty-eight or thirty-two inch). On the timpani the use of the brush should be confined to a "swish" pattern (rhythmically passing the brush over the surface of the drum without lifting it from the head).

Careful consideration should be given to the use of the vibraphone, with and without its electric vibrato. In my own *Symphony for Percussion and Strings* I found the

vibraphone with vibrato against a string orchestra playing non-vibrato to be extremely effective.

For subtle shadings, one should investigate the striking of the cymbals with other than the ordinary mallets (one possibility being Bartok's use of a nail file on a suspended cymbal in his *Sonata for Two Pianos and Percussion*). An antique cymbal struck with a triangle beater rather than another antique cymbal is more likely to produce a pure tone.

The impact of Latin-American instruments upon contemporary jazz has introduced a new percussion technique—new here in America, but as ancient as the first tribal drum messages. It involves the use of the performer's hand or hands on the drum head in place of sticks. This technique (employed on the bongos, conga drum, timbales, etc.) makes use of the players fingers also, and occasionally the elbows. In short, it is not a skill acquired without the proper training and sufficient practice. I have yet to meet a symphonic percussion player who is really qualified to play the various instruments requiring a hand technique. Yet it is possible to use the principles involved: I have had players rub their hands (palms down) over the drum head in an indicated rhythm with satisfying results. This method excludes the necessity of having the extremely calloused hands of the drummers for whom this is basic practice.

Composers should not shy away from experimenting with various combinations of the percussion. Some of the most unlikely combinations on paper come off splendidly in performance. (In my *Evolution* there is a canon for xylophone, tympani and small Chinese drum.)

In all probability, it is the movement underneath the melodic material that is the biggest stumbling block to a composer unaware of what the percussion section can produce musically. If harmony is meant to take you from point A to various other points, creating and easing tension on the way, before returning home to point A, then I maintain that the percussion section is fully equipped to do just that. For harmony is sound control and sounds of infinite variety are what the percussion section can produce better than any other section of the orchestra. For example, given any melodic line in any instrument, it is possible to *move* that line, employing only percussion instruments of either definite or indefinite pitch beneath or above it. And while doing this the instruments employed can create the necessary feeling of tension and its release.

It is also possible to create thematic material from within the percussion section and not only with the instruments of definite pitch. Unfortunately, I find that the composers who have been writing percussion music have been too intrigued by the novelty of the medium. Until composers can think of the percussion section as an equal of the

string section, in so far as producing valid music is concerned, I'm afraid not much percussion music of worth will be written. For obvious reasons one has to believe in the materials one is working with.

Finally, let me briefly summarize what I would like to see happen to the percussion section and its players.

1) I should like to have the percussion section as highly valued, in a musical sense, as the other orchestral sections. The percussion player should finally be asked to make *music*, correctly notated for the instruments the composer intends, instead of just plain noise.

2) I feel that percussion instruments can make melodic music in an everyday sense as we know it, and also a very exciting, fresh and alive brand of music peculiar to percussion alone. I also feel that many of the percussion instruments are no less solo instruments within their own vernacular than violins, clarinets and trumpets, and should be so utilized.

3) I should like to see an end to pieces for "percussion" which employ whistles, glass plates, sirens, etc. They are nothing less than a debasement of the player. The only time when such devices as pulling a cat's tail or submerging a struck tam-tam in a tank of water are properly employed is when they are skillfully used in music for comic effect.

4) When the above become a reality it is then to be hoped that composers will write for the percussion not merely as subsidiary instruments but as leading voices, sharing melodic, harmonic and rhythmic responsibilities with the other sections of the orchestra.

Personally I am grateful for the opportunity to participate in what, as a percussionist and composer, I feel to be the emancipation of the percussion section.



Rudolph Elie wrote, in the Boston Herald of February third, 1957, "A year ago this time a young percussionist of the Boston Symphony gave a concert of his own and others' music with his colleagues of the percussion section of the orchestra and achieved a striking success. Last night he returned with his Boston Percussion Ensemble, gave a concert devoted entirely to his own music and scored the high point of the season in Jordan Hall." Cyrus Durgin, writing of the same event in the Boston Globe, said, "Not for years has musical Boston enjoyed precisely the sort of lift is got last night from Harold Farberman's concert. The whole occasion was . . . wonderfully fresh and livening." Besides his *Evolution* (which has been recorded) the program included his Symphony No. 1 for Percussion and Strings and two works without percussion—Theme and Three Developments and Quartet (flute, oboe, viola and 'cello). In addition to the full recording of *Evolution*, the first section of the work was recorded by Leopold Stokowski as part of his Capitol release, *The Orchestra*. John D. Molleson, writing in the New York Herald Tribune, said, ". . . one of the treats of the disc is the enterprising "Evolution," a most persuasive, though eminently percussive, display."

Information Department

Henry Cowell's *Music for Orchestra*—1957 was premiered by the Minneapolis Symphony Orchestra under Antal Dorati on September ninth, during their immensely successful appearances in Athens. The concert was held in the open-air theatre of Herodas Atticus at the foot of the Acropolis to a capacity audience of three thousand. The event was part of the Athens Festival which opened in early August.

The orchestra tour, which started in Athens, will also encompass seven other countries (with twenty-three concerts). Over a five and a half week period Yugoslavia, Turkey, Lebanon, Iraq, Iran, Pakistan and India will play host to the Minneapolis aggregation. Their tour

repertoire will include, besides the new Cowell work, his *Persian Set*. This work was written last year in Teheran while Mr. and Mrs. Cowell were on their round-the-world trip (more of this in the next Bulletin). *Persian Set* has been recorded by Leopold Stokowski for Composers Recordings and has just been released.

* * *

Hope College, in Holland, Michigan, was the scene of an extremely interesting musical event on April twenty-fourth. A complete Chapel Service, comprising nineteen pieces, was composed by Thomas Canning at the request of the college and was presented to a capacity congrega-

gation of over one thousand. All of these pieces were especially composed for the occasion and received their first performance at the service (with the exception of one anthem previously used on a tour of the Women's choir). Professor Canning (of Eastman) spoke briefly, in lieu of a sermon. One hundred and twenty persons took part in the service.

Tower Music by a brass ensemble was performed before and after the service proper. An Organ Prelude and choral Call to Worship were followed by a nine-minute processional: one of the three new hymns written for the service was sung by the congregation as the brass ensemble processed with the choruses. There were two a cappella anthems and a meditation played by a small string orchestra in the gallery. The service closed with a Choral Amen and a Recessional, again with the brass. The anthem for mixed choir was conducted by Dr. Robert W. Cavanaugh, head of Hope's music department. Anthony Kooiker led the women's choir in their anthem and the brass and string ensembles were under Dr. Morette Rider. Roger Rietberg was the organist.

Professor Canning had spent some time on the campus of Hope College, which was founded and is maintained by the Reformed Church in America and has a daily chapel service, in order to make his work particularly appropriate to the situation. He says, "... (we) consider this service as somewhat of a precedent-setting one, in which the college extended the invitation as an encouragement for the writing of more functional music for immediate use on the campus. We hope other universities and colleges might do the same for other composers, too, and so help to widen certain channels for composition in this country."

A second performance of the entire service has already been scheduled for November 19 at the University of Rochester. Dr. Ward Woodbury will direct the University Chapel Choir.

* * *

The last issue of the Bulletin described Normand Lockwood's *Children of God*, the two-hour oratorio commissioned by Berea College and the National Council of Churches. Thor Johnson (who conducted the premiere of the first half of this work) wrote that it was "the first step in a long range plan to bring Church values into a formative influence on . . . music." One can indeed hope that these two events of the last half year auger a trend.

* * *

The American Symphony Orchestra League held its twelfth annual convention in Souix City, Iowa from June 13th to 15th. Broadcast Music Incorporated sponsored a Musicians' Workshop in cooperation with the League: their special guests included Robert Ward, Halsey Stevens, Roger Sessions and Leon Stein. The general session of



the convention was addressed by the composers and Carl Haverlin, president of BMI and Oliver Daniel, director of BMI Contemporary Music Projects (one of the winners of the 1957 ACA Laurel Leaf Award). Dr. Stein was chairman of a special session in which conductors of college orchestras met with the guest composers to discuss problems on the college scene.

* * *

The Marion Bauer Award was presented to two ACA composers earlier this year. Robert Erickson and Teo Macero were recipients of the 1957 prize (four were given). Erickson's Second String Quartet and Macero's *Electrique* for alto sax and string quartet were heard on the Second Annual Marion Bauer Award Concert on May 10th. Macero was among the Guggenheim fellows this year.

Johan Franco's Fourth Symphony (with tenor solo) won first prize in the Virginia Federation of Music Clubs Compositions Award. This was the first contest of its kind in Virginia.

Mr. Franco was reelected treasurer of the Southeastern Composers League for 1957-58. The eighth annual Composers Forum, sponsored by this group along with the University of Alabama (on whose campus the sessions are held), had three ACA participants. Pieces by William

Hoskins, Edwin Gershefski and Parks Grant were performed and Gershefski and Hoskins took part in the Panel discussion on "Frontiers in Music at the Mid-Century".

* * *

Elliott Carter took part in the Summer School of Music at Dartington Hall, Devon in August. He gave classes in advanced analysis at the festival, at which his Piano Sonata received its first English performance. The string quartet was introduced to Britain by the Julliard Quartet two years ago.

* * *

Thor Johnson's programs at the Fifth Annual Peninsula Music Festival at Fish Creek, Wisconsin, included five works by ACA composers. Wallingford Riegger's *Dance Rhythms* was performed at two concerts of the series which ran from August 10th to 25th (this work was commissioned for the 1955 Festival). Other concerts featured Irwin Fischer's *Hungarian Set* (*The Pearly Bouquet*), Robert Nagel's Concerto for Trumpet and Orchestra, Chou Wen-chung's *Landscapes* and John Lessard's Concerto for Flute, Clarinet, Bassoon, String Quartet and Orchestra. The Lessard and Nagel works were previously heard in concerts of the Little Orchestra Society under the direction of Thomas Scherman; Leopold Stokowski premiered Chou's *Landscapes* in San Francisco; Izler Solomon gave the first performance of the Fischer piece with the Columbus Philharmonic. All five works are to be released by Composer's Recordings: Riegger's *Dance Rhythms* (as played by the Accademia Nazionale di Santa Cecilia at Rome, under the direction of Alfredo Antonini) will be on CRI-117 and the other

four works (recorded by Thor Johnson at the Festival) will be on CRI-122.

The Riegger work has undoubtedly been the most often performed ACA composition this year. In addition to the twenty-four performances listed in this issue's Concert Hall, it was played a number of times in the months preceding. These performances included the Buffalo Philharmonic and Charlotte Symphony (North Carolina) in October and the National Symphony Orchestra in Washington in February.

* * *

Roger Goeb and Henry Brant were again in charge of the composition part of the Bennington Vermont summer conference. Approximately 80 works, ranging from solo pieces to those for chamber orchestra, were recorded at the daily readings. These were participated in by the staff of 16 performers, including Robert Bloom, Max Polikoff, George Finkel and Matilda Nickel. Pieces by the 17 composer participants were also included on the evening concert series. Mr. Goeb said, "An extremely live group of young composers made this an outstanding session. The morning discussion groups with members of the performing and composition staffs were particularly stimulating." (Matilda Nickel, incidentally, has just joined the ACA office staff, replacing Dona Jean Hill, who is now with Columbia Records. The fact that both girls are sopranos should help to maintain the high tessitura around 2121 Broadway.)

* * *

Otto Luening's June birthday was celebrated in Montreal when Station CFCF's "Weekend with the Masters" built a program around his music.



Concert Hall

Compiled by Dona Jean Hill

(With this issue *Concert Hall* is reinstated as a regular feature of the Bulletin. The present listing includes performances, from March 1 to press time, on which information has been received. First performances are indicated by an asterisk.)

WILLIAM AMES

*Trio for Violin, Cello & Piano**—Composers Group of New York City, Carnegie Recital Hall, May 14. (Richard Simon, violin; Joan Brockway, cello; Gordon Myers, piano.)

JACOB AVSHALOMOV

Fu-Yi; Ch'ing Ping Mountains—University of Texas, Austin, Tex., April 24. (Mary Katherine Hitt, mezzo-soprano.)

FREDERIC BALAZS

*The Trail**—Border Festival Program, Texas Western College, El Paso, Tex., June 28. (Texas Western College Orchestra, Frederic Balazs, guest conductor.)

ESTHER WILLIAMSON BALLOU

*Suite for Winds**—Catholic University, Washington, D. C., May 12.

"Esther Ballou's 'Suite for Winds' was a little corker. By means of witty rhythms, pungent harmony, and masterly instrumentation she succeeded in writing three light-hearted movements of grace and insouciance, in place of the meaningless chatter often turned out for groups of wind instruments."

(Frank Campbell, *The Evening Star*, Washington, D. C., May 13, 1957)

GEORGE BARATI

*Violin Sonata**—Punahou Music Festival, Honolulu, T. H., Apr. 9. (Marianne Fleece, violin; Delight Hedges, piano.)
Three Piano Pieces: *Invention, Rolling Wheels, Musical Chairs*—Punahou Music Festival, Honolulu, T. H., Apr. 10. (Lynette Yanagi, Jacqueline Yee, and Richert Au Hoy, pianists.)

"The sonata is dynamic and teeming with musical ideas. Never cerebral or dry, its appeal is to the heart, and it throbs with life. It is full of interesting effects . . ."

(*The Honolulu Advertiser*, April 10, 1957)

LESLIE BASSETT

*Six Clarinet Duet**—Composers' Reading, Ann Arbor, Mich., Apr. 26. (Don Mohler and John Bauer, clarinets.)
Brass Trio—North Texas State College, Denton, Tex., May 8. (David Watkins, horn; Leon Nedbalek, trumpet; Tom Wright, trombone.)

MARION BAUER

Five Songs—Second Annual Marion Bauer Concert, N.Y.U. School of Education Auditorium, New York City, May 10. (Freda Teller, soprano.)

"These songs, which dated from 1917 onward, were in the impressionistic vein but distinguished by sure workmanship and lyric sensitivity."

(Harold Schonberg, *The New York Times*, May 11, 1957)

JAMES BEALE

Divertimento—Portland Junior Symphony, Portland, Oregon, May 12. (Portland Junior Symphony Orchestra, Jacob Avshalomov, conductor.)

"In the five short movements of this score the composer makes it crystal clear that he has something to say, in a friendly way, that he knows expertly how to say it, and that when his piece is spoken he is willing to stop."

(Hilmar Grondahl, *Portland Oregonian*, May 13)

Sixth Piano Sonata—University of Washington, Seattle, Wash., April 1. (Patrick Doyle, piano.)

Seventh Piano Sonata—University of Washington, Seattle, Wash., May 3. (Jane Beale, piano.)

JACK BEESON

Clap Hands (Setting from the Bay Psalm Book)—McMillan Theater, Columbia University, New York City, April 26. (The Columbia University Chorus, Mark Siebert, conductor.)

ARTHUR BERGER

*Duo for Clarinet and Piano**—Festival of the Creative Arts, Sloborg Music Center, Brandeis University, Waltham, Mass., June 2.

Three Pieces for String Orchestra—Provincetown, Mass., July 28; Chatham, Mass., July 30 (Provincetown Symphony, Joseph Hawthorne, conductor.)

HERMAN BERLINSKI

*Veshomru**—Park Avenue Synagogue, New York City, May 24. (The Synagogue Choir, Charles Schiff, director.)

GORDON BINKERD

*Prelude and Offertory (Organ Service I)**—First Methodist Church, Champaign, Ill., May 19. (Elizabeth S. Hamp, organist.)

Somewhere I Have Never Traveled—University of Texas, Austin, Tex., April 24. (Mary Katherine Hitt, mezzo-soprano; Paul A. Pisk, piano.)

" . . . it is rich in dynamic and emotional contrasts, has climaxes, though a certain tenderness is never abandoned."

(*Austin American*, April 25)

THOMAS CANNING

Spring—Hollins College, Virginia, May 3. (Hollins Choral Club, Oscar McCullough, director; Lou Ann Wood, soprano.)

*Hope College Service** (A complete convocation program)—Hope College, Holland, Mich., April 24.

Rogation Hymn—Eleventh Annual Spring Concert, Elmira, N. Y., May 9. (Elmira Civic Chorus, Dr. Herman Genhart, conductor.)

Three Old Nursery Rhymes—Elmira, N. Y., May 9.

*Spring**—Little Theatre, Hollins College, Va., Mar. 8. (Hollins Choral Club.) Also, Lee Chapel, Washington and Lee University, March 11.

The Shepherd's Carol—University of Missouri, Columbia, Mo., May 9. (Sigma Alpha Iota Chorus, Avenel Bailey, director.)

All Aboard for Ararat—Linwood School, Rochester, N. Y., July 28. (William Gratwick, librettist; Willis Page, conductor; Cast: Jason Kelly, Linda Catlin, Judy Barkins, Jimmy Rudgers, Evelyn Terepka.)

ELLIOTT CARTER

Holiday Overture—Carnegie Hall, New York City, April 25. (New York Philharmonic, Dimitri Mitropoulos, conductor.)

" . . . bona fide composition by a musician who has ideas of his own which he presents in a coherent, interesting, and unhackneyed manner."

(Paul Henry Lang, *New York Herald Tribune*, April 26, 1957)

Quartet for Flute, Oboe, Cello & Harpsichord—Chamber Music Circle, Carnegie Recital Hall, New York City, April 7.

String Quartet—Festival of the Creative Arts, Sloborg Music Center, Brandeis University, Waltham, Mass., June 2. (Juilliard String Quartet.)

CHOU WEN-CHUNG

Landscapes for Chamber Orchestra—Fifth Peninsula Music Festival, Fish Creek, Wis., Aug. 21. (The Festival Orchestra, Thor Johnson, conductor.)

Suite for Harp and Woodwinds—Music In Our Time, YMHA, Kaufmann Concert Hall, New York City, April 7. (Blanche Birdsong, harp; New Art Wind Quintet: Mel Kaplan, oboe; Charles Russo, clarinet; Martin Orenstein, flute; Morris Newman, bassoon; Robert Cecil, French horn.)

*Two Miniatures from T'ang**—Sarah Lawrence College, Bronxville, New York, April 30. (Sarah Lawrence Chamber Orchestra, Meyer Kupferman, conductor.)

HENRY LELAND CLARKE

*Saraband for the Golden Goose**—Annual Divertimento, Bohemians of Los Angeles, West Hollywood Auditorium, Los Angeles, Calif., May 18. (Bohemians Chamber Orchestra, Frank Hubbell, conductor.)

HENRY COWELL

Toccata—Intimate Concerts Assn. Inc., Village Church, Bronxville, N. Y., May 3. (Helen Boatwright, soprano; Lois Schaeffer, flute; Alexander Kougel, 'cello; Juliette Arnold, piano.)

*Symphony No. 10**—New York City, Feb. 1957. (City Symphony of New York, Franz Bibo, conductor.)

Ancient Desert Drone—Canadian Broadcasting Corporation, Vancouver, Canada, July 4.

Hymn and Fuguing Tune No. 2—

Tokyo, Japan, June 1957 (NHK Orchestra, John Barnett, conductor.)

Istanbul, Turkey, May 19, 1957.

Pittsburgh Symphony Society, Pittsburgh, Pa., March 23. (Steinberg conductor.)

Hymn and Fuguing Tune No. 10—Friends of Chamber Music, Boston, Mass., May. (Zimmler, conductor.)

RICHARD DONOVAN

Songs of Nature (Dawn, Wind Sings, The Yellow Lily, Wind of Heaven)—Fourteenth Festival of Contemporary Music, Louisiana State University, Baton Rouge, La., April 16. (Istrouma High School Girls' Chorus, Helen Baker, conductor; Billie Worthington, piano.)

Oh Love, How Thou Art Tried; Here Comes the Lusty Wooer—University of Texas, Austin, Tex., April 24. (Mary Katharine Hitt, mezzo-soprano.)

ROBERT ERICKSON

*Second String Quartet**—Second Annual Marion Bauer Concert, N. Y. U. School of Education Auditorium, New York City, May 10. (Kohon String Quartet.)

IRWIN FISCHER

Hungarian Set for Strings and Celeste — Fifth Peninsula Music Festival, Fish Creek, Wis., August 17. (The Festival Orchestra, Thor Johnson, conductor.)

JOHAN FRANCO

Nocturne — Van Nuys Chapter, Rosicrucian Order, AMORC, Van Nuys, Calif., May 17. (Beach Cities Symphony Orchestra, James Swift, guest conductor.)

American Folk Songs, arr. Johan Franco: *Spanish is the Loving Tongue; Haul Away, Joe; When I Was Single; When I Can See My Title Clear. The Norfolk Chime, The Luray Chime and Prelude, The Peter Marshall Chime, The Parsifal Chime and Four Variations. Hansel; Fantasia on "We Gather Together"* — The Mutual Federal Carillon, Norfolk, Va., August 4. (Johan Franco, guest conductor.)

EDWIN GERSCHEFSKI

Half-Moon Mountain—Schola Cantorum, New York City, April. (Hugh Ross, conductor.)

MIRIAM GIDEON

Memorial Song — Three-Choir Festival, Temple Emanu-El, New York City, April 5. (Temple Emanu-El Choir, Lazare Saminsky, director.)

*Danza**—Sarah Lawrence College, Bronxville, N. Y., April 30. (Sarah Lawrence Chamber Orchestra, Meyer Kupferman, conductor.)

Fantasy on a Javanese Motive—Eleventh Festival of Contemporary Music, University of Louisville, Louisville, Ky., May 10. (Grace Whitney, cello; Doris Owen, piano.)

Slow, Slow, Fresh Fount — Morningside Music Festival, Morningside Park, New York City, August 7. (Interracial Fellowship Summer Chorus, David Labovitz, conductor.)

PEGGY GLANVILLE-HICKS

Thomsonian. Five Excerpts from the Daily Column by Virgil Thomson—Eleventh Festival of Contemporary Music,

University of Louisville, Louisville, Ky., May 12. (Charme Ricaly, soprano; Mary Raper, piano; Walter Toole, violin; Marion Korda, violin; Edna Louis, viola; Grace Whitney, cello; Dudley Howe, horn; Conrad Crocker, flute; Moritz Bomhard, conductor.)

ROGER GOEB

Woodwind Quintet No. 2—Music In Our Time, YMHA, New York City; Kaufmann Concert Hall, April 7. (New Art Wind Quintet: Mel Kaplan, oboe; Charles Russo, clarinet; Martin Orenstein, flute; Morris Newman, bassoon; Robert Cecil, French horn.)

Music in Our Time, East Hampton, Long Island, Sept. 1. (New Art Wind Quartet.)

"In its manipulation of dissonant intervals, rhythmic patterns, and development this music bespoke a keen mind and inventive spirit."

(*Musical America*, May, 1957)

Homage a Debussy — Eleventh Festival of Contemporary Music, University of Louisville, Louisville, Ky., May 11. (Harold Probus, clarinet; George Perle, piano.)

Suite for Wind Trio—Annual Spring Musical of Iota Chapter, Kappa Gamma Psi, Ithaca College Theatre, Ithaca, N. Y., May 15. (David Berman, flute; David Perkett, oboe; Gerald Zamgino, clarinet.)

"... Its mood is cheerful, with indeed a 'fugue-gaily'; its manner gracious and suave..."

(*Ithaca Journal*, May 16, 1957)

Processional No. 3 for Organ and Brass—Fourteenth Festival of Contemporary Music, Louisiana State University, Baton Rouge, La., April 7. (Paul Louis Abel and Arthur Swift, trumpets; James Miller and James Kerr, trombones; Oscar Banres, bass trombone; Frank Collins, organ.)

Divertimento for 'Cello and Piano—University of Texas, Austin, Tex., April 24. (Richard Maag, 'cello; Fritz Oberdoerffer, piano.)

Concerto for Piano and Orchestra — Vancouver, CBC, March 28. (Vancouver Chamber Orchestra, Randolph Hokenson, pianist.)

FORREST GOODENOUGH

*Trio**—Texas National Bank Auditorium, Houston, Tex., May 10. (Catherine Curran, flute; Jeffrey Lerner, clarinet; Frederick Mueller, bassoon.)

Woodwind Quintet — University of Texas, Austin, Tex., April 24. (Carol Villarreal, flute; Amy Glenney, clarinet; Barbara Bracht, oboe; James Burton, bassoon; Mary Capps, French horn.)

"... captivated the audience with its tuneful melodies and craftsmanship in using the instruments in fine sound-combinations and effective figurations."

(*Austin American*, April 25, 1957)

W. PARKS GRANT

*Lyrical Overture**—Southwestern Symposium of Contemporary American Music, University of Texas, Austin, Tex., March 29. (Southwestern Symposium Orchestra, Frederick Fennell, conducting.)

*A Mood Overture** — Regional Composers' Forum, University of Alabama, Tuscaloosa, Ala., April 27. (Symposium Orchestra, Guy Taylor, conductor.)

RUDOLPH GRUEN

Piano Pieces — Philosophy and Art Center, Los Angeles, Calif., July 17. (the composer at the piano.)

HERBERT HAUFRECHT

*Elegy and Jubilation from Symphony for Brass and Timpani**—East River Amphitheatre, New York City, August 6. (Lena Symphony Orchestra, Julius Grossman, conductor.)

"... the scoring is deft and effective. The grave theme which pervades the "Elegy" suggests that of a classic passacaglia, and its treatment carries out this impression; the somber but varied prevailing instrumental hues give way for a few measures to an anticipation of the "Jubilation." That movement is bright, outspoken and vigorous."

(*New York Herald Tribune*, Aug. 7, 1957)



ETHEL GLENN HIER

Asolo Bells—Biennial Conference of the National Federation of Music Clubs, Veterans' Memorial, Columbus, Ohio, April 26. (Columbus Symphony Orchestra, Evan Whallon, conductor.)

WELLS HIVELEY

Gloria a Dios en las Alturas (No. 1 from *Tres Himnos*)—Union College Memorial Chapel, Schenectady, N. Y., May 21. (Tri-City Symphony, Edgar Curtis, conductor.)

"Here the composer has done an admirable job of capturing the religious fervor of a devout and simple people in whom still survives barbaric and primitive love of rhythm and color."

(*Schenectady Union Star*, May 22, 1957)

"... the music is fascinating and the number has substance. Ostinato figures in the timpani and wind sections are a feature and the string writing is worthwhile."

(*Schenectady Gazette*, May 22, 1957)

Four Preludes (F major, E-flat major, F minor, B-flat minor); *Two Mexican Landscapes: Cornfields, Giant Cypress*—on tour April 1, Columbus, Ga.; April 6, Lafayette, La.; April 9, Oak Park, Ill.; April 12, Saginaw, Mich.; April 26, Indianapolis, Ind.; April 29, Sioux City, Iowa; May 4, Casper, Wyo.; May 7, Cheyenne, Wyo.; May 9, Albuquerque, N. M. (the composer at the piano.)

"... engagingly picturesque ..."

(*Sioux City Journal*)

"... music that moves, that sounds, that becomes alive ..."

(*Saginaw News*)

ALAN HOVHANESS

*October Mountain**—Music for Moderns, Town Hall, New York City, May 26. (Music for Moderns Percussion Ensemble, Carlos Surinach, director.)

"... since its author possesses one of the most delicate percussion sensibilities on the current scene the work is naturally flecked with moments of exotic beauty."

(*Jay S. Harrison, New York Herald Tribune*, May 27, 1957)

Concerto No. 2 for Violin & String Orchestra—Boston Arts Festival, Public Garden, Boston, Mass., June 16. (Cambridge Festival Orchestra, Daniel Pinkham, conductor; Robert Brink, violin.)

Four Motets: Why Hast Thou Cast Us Off? Unto Thee O God, Keep Not Thou Silence, Praise Ye the Lord—Gala Program of the Tri-City Symphony, Troy Music Hall, Troy, N. Y., May 8. (Capitol Hill Choral Society, Judson Rand, director.)

Easter Cantata—Gala Program of the Tri-City Symphony, Troy Music Hall, Troy, N. Y., May 8 (Tri-City Symphony, Capitol Hill Choral Society, Doris Clark, soprano; Edgar Curtis, conductor.)

"... abundant with color of the Near East and undoubtedly one of the truly great modern choral masterpieces ..."

(*Times Record, Troy, N. Y.*, May 9, 1957)

American Guild of Organists, Albany, New York, May 8. Dillard University, New Orleans, Louisiana, April 7. (Hugh Ross, conductor.)

Aria and Fugue—First Benefit Concert for The Rensselaerville Library, Conkling Hall, Rensselaerville, N. Y., July 6. (Tri-City Symphony Chamber Ensemble, Edgar Curtis, director.)

In the Hills—Waikiki Shell, Honolulu, Hawaii, July 4. (Honolulu Symphony Orchestra, George Barati, conductor; Valentina Oumansky, dramatic dancer.)

*Concerto No. 8 for Orchestra, Opus 117**—Kilbourn Hall, Eastman School of Music, Rochester, N. Y., July 5. (Eastman Chamber Orchestra, Frederick Fennell, conductor.)

"Without being radical in any respect ... using more or less conventional means, the composer manages to be sharply individual, providing a depth of mood that would make repeated hearings worthwhile."

(*George H. Kimball, Rochester Times-Union*, July 6, 1957)

Preludes and Quadruple Fugue—Reykjavik, Iceland, May 28. (Iceland Symphony Orchestra, Thor Johnson, conductor.)

Boston University, Boston, Massachusetts, May 4.

Kohar—Boston Pops Symphony Hall, Boston, Mass., June 28. (Boston Pops, R. Gregorian, conductor.)

Concerto No. 1 (Aruska). Indianapolis Symphony Orchestra, Indianapolis, Ind. March 23, 24. (Solomon, conductor.)

The Flowering Peach—Studebaker Theatre, Chicago, Ill. April.

CHARLES IVES

Sixty-Seventh Psalm—Boston Arts Festival, Public Gardens, Boston, Mass., June 16. (New England Conservatory Student and Alumni Chorus, Lorna Cooke de Varon, conductor.)

The Unanswered Question—Brevard Summer Festival, Brevard, North Carolina, July 16. (Chamber Orchestra, Charles Delaney, conductor; Emerson Head, trumpet; Joyce Bryant, Diana Butler, Mary Lou Campbell, Gail Van Epps, flutes.)

DONALD JENNI

We Are Seven (Prelude: Follow the Leader, Lament, Teasing, Tears, Rainy Day, Hobby-Horse); Ten Laconic Variations for Piano; Songs (Cinquain, Snow Toward Evening, Adam Lay y Boundin, Se Souvent Vais au Moustier, Short Psalm)—New Music Concert, DePaul University Center Theatre, Chicago, Illinois, July 30. (Donald Jenni, piano; William Ferris, tenor.)

LOCKREM JOHNSON

First Sonata for 'Cello and Piano—Tenth Annual Festival of Contemporary Music, University of Southern California School of Music, May 15. (Gabor Rejto, 'cello; John Crown, piano.)

University of California, August. (Gabor Rejto, cello; Adolph Baller, piano.)

ULYSSES KAY

Brief Elegy for Obos and Strings—Long Island Music Festival Concert, Oyster Bay, Long Island, New York, August 18. (Long Island Little Orchestra, Clara Burling Roach, conductor.)

"... the audience responded with enthusiasm to the appealing lyricism of the work."

(Edward Downes, *The New York Times*, August 19)

Serenade for Orchestra—Negro Music History Week, Town Hall, New York City, February 14. (Mitropoulos, conductor.)

ELLIS KOHS

Symphony No. 1 — Theatre des Champs Elysses, Paris, France, June 11. (Orchestre de la Societe des Concerts du Conservatoire, Willard George, conductor.)

EZRA LADERMAN

*Chamber Concerto**—Jean Erdman Dance Company, Brooklyn Academy, New York, March 23. (Orchestra conducted by the composer.)

(Dance rhythms for this work were conceived and notated by the composer.)

"Last week's far more complex work was a wittily detailed examination of a voraciously modern woman and a hesitantly questioning male. Leading dancers Erdman and McKaye defined the amorous counterpoint in elaborately postured movements, grotesquely amplified by a corps of eight dancers and echoed by an alternately liquid and rhythmically spiky score."

*Fantasy on Clinton Hill**—Clinton Hill, New York City, May 23. (Clinton Hill Symphony, Jackson Wiley, conductor.)

*Serenade for Unaccompanied Clarinet**—Twilight Concerts, Carnegie Recital Hall, New York City, March 21. (Jack Kreiselman, clarinet.)

"Mr. Laderman, a composer of wit when he wants to be, has made up a set of four pieces that wend their improvisatory ways delightfully. As played yesterday, they had the spontaneity of music being composed on the spot, yet there was nothing haphazard about them.

(*New York Herald Tribune*, March 24)

"The new Laderman Serenade, a short piece (eight minutes in four movements) is clever and amusing."

(*Harold Schonberg*, *New York Times*, March 25)

Dust for Flute and Dancer—Jean Erdman Dance Company, Brooklyn Academy, New York, March 23. (Jean Erdman, dancer; Samuel Baron, flute.) NBC Television, New York City, March 21. (Samuel Baron, flute; Jean Erdman, dancer.) (*The Dust for Flute and Dancer* was performed complete three times on the Dave Garroway TODAY show on NBC, which also included an interview with the composer who conceived and notated the dance rhythms for the work.)

"... an elegant, admirably contained piece."

(*Time Magazine*, April 1)

Three Pieces for Piano—Community Concerts, Bridgeport, Connecticut, March 10. (Stanley Babin, pianist.)

Piano Trio—Maverick Series, Woodstock, New York, July 28. (Bollotine, violin; David Fried, 'cello; Joseph Wollman, piano.)

Jacob and the Indians (Opera with libretto by Ernest Kinoy from a story by Stephen Vincent Benet)—Woodstock Festival, Turnay Opera Players of Byrdcliffe, Woodstock, New York, July 26* and 27, August 6, 7 and 20. (Jackson Wiley, musical director; Barbara Owens, stage director; Singers included: William Nahr, Lyclille Sullim, David Clatworthy, Marvin Snow and Jan Ruetz.)

"It is the solution of our problem (of contemporary opera) because it is good American opera and it packs a wallop both musically and dramatically. Its significance is much more far-reaching than its absorbing story and its musical ingenuity. It is a pioneer work; that is to say, one of the first important operas to be written by Americans."

(*Jan Maguire*, *Saugerties Daily Post*, August 7)

*Theme and Variations**—Sarah Lawrence College, Bronxville, New York, April 30. (Sarah Lawrence Chamber Orchestra, Meyer Kupferman, conductor.)

BEATRICE LAUFER

Ile (an Opera)—The Brooklyn Museum, Brooklyn, N. Y., April 28. (Harry Fuchs, director and pianist; Philip Jones, Ann Grenier, Ruben de la Rosa, singers.)

JOHN LESSARD

Concerto for Flute, Clarinet, Bassoon, String Quartet and Orchestra — Fifth Peninsula Music Festival, Fish Creek, Wis., Aug. 25. (The Festival Orchestra, Thor Johnson, conductor; John Krell, flute; Robert Marcellus, clarinet; Nicholas Kilburn, bassoon.)

NORMAND LOCKWOOD

Children of God (Oratorio in Two Parts)*—Berea College, Berea, Ky., May 15. (Berea College Oratorio Choir, Louisville Symphony Orchestra, Bonnie Gibson, soprano; James King, tenor; Marion Drew, alto; Ann Huddleston, alto; Richard Hipps, baritone; Donald Gramm, bass; Rolf Hovey, conductor.)

Concerto for Organ and Brasses—St. Paul's Chapel of Columbia University, New York City, August 17. (Leonard Raver, organist; Chamber Brass Players: Maurice Peress, trumpet; Gary Goren, trumpet; Leon Kuntz, French horn; Harvey Philips, tuba; Louis White, conductor.)

ANTONIO LORA

Six Songs: Wanderlust, I Saw the Rose, Dream, The Veil, Our Lady of Sorrow, Desire—Composers Group of New York City, Donnell Regional Branch of the New York Public Library, April 9. (Vera Ernst Lowy, soprano; the composer at the piano.)

OTTO LUENING

Suite for Double Bass and Piano—University of Texas, Austin, Tex., April 24. (Tommy Coleman, double bass; Paul A. Fisk, piano.)

"... lies well for the unusual solo instrument, states its thoughts bluntly and is a welcome addition to the scanty literature for this instrument."

(*Austin American*, April 25, 1957)

OTTO LUENING-VLADIMIR USSACHEVSKY

Poem in Cycles and Bells — Portland Junior Symphony, Portland, Oregon, May 12. (Portland Junior Symphony Orchestra, Jacob Avshalomov, conductor.)

"In an evening filled with musical novelty, Ussachevsky-Luening's 'Poem in Cycles and Bells,' tape recorder solo with orchestra, easily walked off with the novelty honors."

(*Oregon Journal*, May 13, 1957)

TEO MACERO

Electricus—Second Annual Marion Bauer Concert, N.Y.U. School of Education Auditorium, New York City, May 10. (Kohon String Quartet; the composer, saxophone.)

COLIN MCPHEE

Tabuh-Tabuhan—Boston University, Boston, Mass. May 4.

ROBERT NAGEL

Divertimento for Ten Wind Instruments — Morningside College Conservatory of Music, Sioux City, Iowa, May 14. (Morningside Brass Ensemble, James Hustis, director.)

Concerto for Trumpet and Orchestra — Fifth Peninsula Musical Festival, Fish Creek, Wis., Aug. 21. (The Festival Orchestra, Thor Johnson, conductor; Eugene Blee, trumpet.)

WILLSON OSBORNE

Saraband In Olden Style for String Orchestra—Bennington, Vermont, April 27. (Vermont State Symphony Orchestra, Alan Carter, conductor.) The University of Delaware, Newark, Delaware, July 1. (The Delaware Symphonette, J. R. King, conductor.)

Prelude for Brass Instruments — Philadelphia Museum School of Art, Philadelphia, Pa., April 16. (Curtis Institute Brass Ensemble, William R. Smith, conductor.)

Two Riserare for Brass Instruments—Lamar State College

of Technology, Beaumont, Texas, May 19. (The Lamar Tech Brass Ensemble, Richard Burkart, conductor.)

HALL OVERTON

*Trio for Violin, Viola and Cello** — Music In Our Time, YMHA, Kaufmann Concert Hall, New York City, April 7. (Max Pollikoff, violin; Walter Trampler, viola; Charles McCracken, cello.)

"Mr. Overton, also, has a musical idiom of his own, a strong creative impulse, and the ability to shape his ideas logically and eloquently."

(*Musical America*, May 1957)

DANIEL PINKHAM

Elegy; Madrigal—Isabella Stewart Gardner Museum, Boston, Mass., May 19. (Randolph Singers, David Randolph, conductor.)

Wedding Cantata—Boston Arts Festival, Public Gardens, Boston, Mass., June 16. (Cambridge Festival Orchestra, New England Conservatory Student and Alumni Chorus, Daniel Pinkham, conductor; Patricia Lee, soprano); American Academy of Arts and Sciences, Boston, Mass., June 19; Tanglewood Festival Series, Mass., July 16. (Lorna Cooke de Varon, conductor.)

"Here we find Mr. Pinkham headed toward strength and vigor, required qualities that, if cultivated, will surely bring him to the fore as a major composer. His imagination, invention, and initiative have already brought him far along the way to this goal."

(*Harold Rogers*, *Christian Science Monitor*)

Concertante for Violin and Harpsichord Soli — Tri-City Symphony Orchestra Concert, Union College Memorial Chapel, Schenectady, N. Y., May 21. (Robert Brink, violin; Daniel Pinkham, harpsichord.)

"... has a wealth of striking tonal effect, holding one in rapt delight,"

(*Schenectady Union Star*, May 22, 1957)

Duet for Recorder and Harpsichord — Young Women's Christian Association, Boston, Mass., March 11. (Arthur Loel, recorder; Edward Lowe, harpsichord); Isabella Stewart Gardner Museum, Boston, Mass., May 11. (Robert Brink, violin; Daniel Pinkham, harpsichord.)

Concerto for Celesta and Harpsichord Soli—American Academy of Arts and Sciences, Boston, Mass., June 19. (Edward Low, celesta; Daniel Pinkham, harpsichord.)



"A thoroughly entertaining piece in which we find Mr. Pinkham in a maturing vein far in advance of many of his earlier works. His colleague, Mr. Low, was the celesta soloist, and together they gave a sparkling account with this odd combination of tinkling instruments. Mr. Pinkham's harmonies are spiced with a 20th century dissonance that adds the required strength."

(*Christian Science Monitor*)

Six Songs—Conservatoire Americain, Fontainebleau, France, July 27. (Hugues Guenod, tenor; Daniel Pinkham, piano.)

Choral Phantasy for Organ—University of Texas, Austin, Tex., April 21; also First Christian Church, Austin, Tex., April 24.

PISK, PAUL

Choral Phantasy for Organ—University of Texas, Austin, Texas, April 21. First Unitarian Church, Austin, Texas, April 24.

QUINCY PORTER

Sixth String Quartet—Tenth Annual Festival of Contemporary Music, University of Southern California Music Department, May 8. (Roy Tanabe, violin; Kenneth Harrison, violin; William Magers, viola; Eugene Wilson, 'cello.)

LELAND PROCTER

Song of Production, from *Three Songs of Service*—Boston Arts Festival, Public Gardens, Boston, Mass., June 16. (New England Conservatory Student and Alumni Chorus, Lorna Cooke de Varon, director.)

EDA RAPOPORT

Songs: * *The River*, *Winter*, *April Woods*, *Butterfly*, *Three Little Songs* (1. *A Moment*, 2. *Three Visitors*, 3. *I Only Laughed*)—Composers Group of New York City, Donnell Regional Branch, New York Public Library, April 9. (Ingeborg Pedersen, soprano; Evelyn Hanson, piano.)

*Three Pieces for Unaccompanied Violin**—Twilight Concerts, Carnegie Recital Hall, New York City, May 18. (Yvette Rudin, violin.)

WALLINGFORD RIEGGER

Dance Rhythms—

Chicago Symphony Orchestra, Chicago, Illinois, April 11 and 12. (Fritz Reiner, conductor.)

Minneapolis Symphony Orchestra, Minneapolis, Minnesota, April 15. (Antal Dorati, conductor.) (Also 16 performances on Minneapolis Symphony tour.)

North Carolina Symphony Orchestra, Charlotte, North Carolina, April 23 and May 1. (Benjamin Swalin, conductor.)

Brevard Summer Festival, Brevard, North Carolina, July 13. (James Christian Pfohl, conductor.)

Fifth Peninsula Music Festival, Fish Creek, Wisconsin, August 13 and 17. (Festival Orchestra, Thor Johnson, conductor.) (This work was commissioned for the 1955 Fish Creek Festival.)

Canon and Fugue—St. Paul's Chapel of Columbia University, New York City, Aug. 7. (Leonard Raver, organist.)

Music for Brass Choir — Portland Junior Symphony, Portland, Oregon, May 12. (Portland Junior Symphony Orchestra, Jacob Avshalomov, conductor.)

Festival Overture — Brevard Summer Festival, Brevard, North Carolina, August 10. (James Christian Pfohl, conductor.)

Music for Orchestra—Cleveland Orchestra, Ohio, May 7-9. (George Szell, conductor.) (Also on Cleveland Orchestra tour—May 10, 12 and 14.)

Variations and Conclusion from New Dance—Boston Arts Festival, Public Gardens, Boston, Massachusetts, June 20 and 21. (Jose Limon and Dance Company; Festival Orchestra, Simon Sadoff, conductor.) (This work will also be fea-

tured by the Limon company on its tour of the Far East, the Netherlands, Yugoslavia, West Germany, including the Berlin Festival, and Paris.)

PAUL SCHWARTZ

String Quartet in Two Movements, Op. 4—Peirce Hall, Kenyon College, Gambier, Ohio, April 14. (The Oxford String Quartet.)

RUSSELL SMITH

Lyric Piece—Music In Our Time, YMHA, Kaufmann Concert Hall, New York City, April 7. (Charles McCracken; cello; Russell Smith, piano.)

LEON STEIN

Toccata Hona, (Scarlatti transcription)—Madison, Wis., May 5. (Madison Civic Symphony Orchestra, Walter Heermann, conductor.)

Sonata for Violin and Piano—Broder Auditorium, Detroit, Mich., June 2. (Kenneth Goldsmith, violin; Carolyn Jewell, piano.)

Hassidic Dances No. 2—Thorne Hall, Chicago, Ill., May 10. (Community Symphony Orchestra, the composer conducting.)

The Lord Reigneth (a Cantata)—Kimball Hall, Chicago, Ill., April 28. (DePaul University Women's Choir, the composer conducting.)

Deirdre (one-act Opera*)—Quadrangle Club, University of Chicago, Ill., May 18. (Salome ja Valiukas, mezzo-soprano; Wilhelm Silber, tenor; Henri Noel, baritone; Andrew Foldi, bass; and Anita Jordan, Dorothy Durina, Carolyn Larsen; Irene Albrecht, piano; Chester Bielaki, violin; Margaret Bielaki, cello.)

*Adagio and Rondo Ebraico**—Strauss Community Center, Chicago, Ill., May 25. (Strauss Community Center Orchestra, Albert Freedman, director.)

Rhapsody for Solo Flute, Harp and String Orchestra—De Paul Center Theatre, Chicago, Ill., May 21. (Chicago Sinfonietta, the composer conducting.)

HALSEY STEVENS

Like as the Culver on the Bared Bough—Isabella Stewart Gardner Museum, Boston, Mass., May 19. (Randolph Singers, David Randolph, conductor.)

*Psalms 98: O Sing Unto the Lord a New Song**—Marylhurst College, Oregon, May 2 (Marylhurst College Chorus, Sister M. Claudia, conductor.)

Trio No. 3 for Violin, Cello & Piano—University of Texas, Austin, Tex., April 24. (Jeanie Zeidler, violin; Claude Kenneson, cello; Imelda Delgado, piano.)

"The thematic material is personal, the sound transparent and the motive work most ingenious. This work shows the writing of a master."

(Austin American, April 25, 1957)

Sonatina Piacevole—Palo Alto, California, August 2, Martha Soffer, piano; Hazelle Thomas, oboe.)

Septet—Tenth Annual Festival of Contemporary Music, University of Southern California School of Music, Program VII—May 15. (Mitchell Lurie, clarinet; George Hyde, horn; Norman Herzberg, bassoon; Sanford Schonbach and Robert Gottlieb, violas; Gabor Rejto and Stephen De'ak, cellos.)

Eleven Ukrainian Folksongs (transcribed for band by William A. Schaefer—first performance of this version)—Tenth Annual Festival of Contemporary Music, University of Southern California School of Music, Program I—April 26. (Trojan Symphonic Band, William A. Schaefer, director.)

GERALD STRANG

*Variations for Four Instruments**—Fourteenth Festival of Contemporary Music, Louisiana State University, Baton

Rouge, La., April 10. (Everett Timm, flute; Louis Berdon, oboe; Paul Dirksmeyer, clarinet; John Patterson, bassoon.)

LESTER TRIMBLE

String Quartet Number One — Maverick Concert Series, Woodstock, New York, July 28. (Kohon String Quartet.)

JOHN VERRALL

String Quartet VI—Reed College, Portland, Ore., May 6. (Peter March Quartet.)

"Mr. Verrall is a very quiet, sensitive, sincere man who puts his entire knowledge and skill, heart and soul into his composition. Mr. Verrall's quartet expertly reflects his personality. It is a technically unbrilliant, highly sensual, almost impressionistic piece. This effect was achieved by some exceptionally fine melodic passages and extensive use of pizzicato."

*Autumn Sketches**—University of Washington, American Society for Aesthetics, Seattle, Wash., May 3. (Kenneth Benshoof, piano.)

Variations on an Ancient Tune (revised version*)—University of Washington, Seattle, Wash., March 5. (University of Washington Sinfonietta, Chapple, director.)

"Verrall's revision and extension has converted the work from a brief lyrical episode to a substantial, forceful vehicle that should appeal to orchestra seeking vigorous new music. It is a sonorous, melodious work that bears a resemblance in mood and orchestration to theme-and-variation treatments of Vaughan Williams. In its new form the work has drive and purpose and the variations possess what variations should—variety."

(Louis R. Guzzo, Seattle Times)

BEN WEBER

Prelude and Passacaglia, Op. 42—Fourteenth Festival of Contemporary Music, Louisiana State University, Baton Rouge, La., April 14. (L.S.U. Symphony Orchestra, Peter Paul Fuchs, conductor.)

Rhapsodia Concertante—Library of Congress, Washington, D. C., March 8. (Walter Trampler, viola; Brooks Smith, piano.) Young Men's Hebrew Association, New York City, March 24. (Walter Trampler, viola; Brooks Smith, piano.)

VALLY WEIGL

Hymns—Capital University, Columbus, Ohio, April 7. (The Chapel Choir, Charles E. Snyder, director.)

Beyond Time (Song Cycle)*—Adelphi College Fine Arts Festival, Garden City, Long Island, N. Y., May 10. (Sandra Barnette, soprano; Eva Kovach, violin; the composer at the piano.)

*Seeking You**, and *Songs of Remembrance**—Composers Group of New York City, Carnegie Recital Hall, May 14. (Eugene Green, baritone; Stanley Drucker, clarinet; Betty Allen, mezzo-soprano; the composer at the piano.)

HUGO WEISGALL

The Stronger (an Opera) — Third Street Music School Settlement, New York City, May 22. (Dorothy Short, Annina Celli.)

*Hashkivenu**—Park Avenue Synagogue, New York City, May 24. (The Synagogue Choir, Charles Schiff, director.)

YEHUDI WYNER

Piano Sonata — Inter-Arts Committee Donnell Library Center Association, New York City, April 3. (the composer at the piano.)

"Mr. Wyner's Piano Sonata contains some diverting sonorities . . ."

(New York Herald Tribune, April 4, 1957)

May the Words of My Mouth—(liturgical fragment for soloist and organ). White Plains Community Center, White Plains, N. Y., April.

Confirmation Hymn — White Plains Community Center, White Plains, N. Y., June 18.

AMERICAN COMPOSERS ALLIANCE

ACAA BULLETIN

PUBLIC LIBRARY
APR 17 1958



**HUGO
WEISGALL**



American Composers Alliance

2121 Broadway, New York 23, N. Y.

Officers:

ROBERT WARD, *President*
ULYSSES KAY, *Vice-President*
HUGO WEISGALL, *Second Vice-President*
MIRIAM GIDEON, *Secretary*
AVERY CLAFLIN, *Treasurer*
ROGER GOEB, *Assistant Secretary*
LOCKREM JOHNSON, *Assistant Treasurer*
OLIVER DANIEL, *Consultant*
CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON
ARTHUR BERGER
HENRY COWELL
VIVIAN FINE
ROGER GOEB
ANTONIO LORA
OTTO LUENING
WALLINGFORD RIEGGER
BEN WEBER

Editorial Committee:

NORMAN CAZDEN
FREDERIC HART
EZRA LADERMAN
JOHN LESSARD
LESTER TRIMBLE
BEN WEBER
YEHUDI WYNER

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow
Leslie Bassett
*Marion Bauer
James Beale
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Thomas Canning
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Hugo Davise
Richard Donovan
Robert Erickson
Vivian Fine
Irwin Fischer
William Flanagan
Johan Franco
Florence Galajikian
Edwin Gerschefski
Miriam Gideon
P. Glanville-Hicks
Roger Goeb
Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyring
Lou Harrison
Frederic Hart
Herbert Haufrecht
Irwin Heilner
Ethel Glenn Hier
Wells Hively
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenni
Lockrem Johnson
*Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Koehler
Ellis B. Kohs
Ezra Laderman
Victor Landau
Beatrice Laufer
John Lessard
H. Merrills Lewis
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Teo Macero
Robert McBride
Colin McPhee
Charles Mills
Walter Maurant
Otto Mueller
Robert Nagel

Dika Newlin
Willson Osborne
Hall Overton
Robert Parris
Lee Pattison
George Perle
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Eda Rapoport
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Ralph Shapey
Elna Sherman
Russell Smith
Leon Stein
Halsey Stevens
Gerald Strang
Richard Swift
Elias Tanenbaum
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
*Karl Weigl
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Joseph Wood
Yehudi Wyner

Affiliated Members: Roy Harris, Mary Howe, Walter Piston, William Schuman

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives,
Mrs. Erich Itor Kahn, Mrs. Karl Weigl
Mr. and Mrs. Harrison Potter

Bulletin Editor: JOHN HERBERT McDOWELL

Associate Editor: DREW CONNER

*Deceased

VOLUME VII

NUMBER 2

1958

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
HUGO WEISGALL <i>George Rochberg</i>	2
BIOGRAPHICAL NOTE AND LIST OF WORKS	6
THE LURE OF THE ORIENT <i>James Ringo</i>	8
TOWARD A MUSICAL HOME-RULE <i>Ernest Bacon</i>	13
THE HARPSICHORD ON THE CONTEMPORARY SCENE: ROOTS FOR A TRADITION <i>Stoddard Lincoln</i>	18
CONCERT HALL	23
COVER	<i>Paul Longenecker</i>
ILLUSTRATIONS	<i>Carolee Schneemann</i>

Articles in the Bulletin represent the opinions of the contributor and do not necessarily reflect the official policy of the American Composers Alliance.

Following discussion at the December 19th meetings of General Membership and Board of Governors of ACA, the format of the ACA Bulletin will be changed as of Volume VII, Number 4. Starting with that issue, Spring, 1958, each issue of the Bulletin will feature the work of two composers.

HUGO WEISGALL

by GEORGE ROCHBERG

IN the first act of *Six Characters in Search of an Author*, to date Hugo Weisgall's most ambitious opera, the director, Bert Betts, says to the assembled members of his opera company:

Today we shall rehearse our Novelty again—
Weisgall's "Temptation of St. Anthony."
I know that some of you dislike it
And say it is not worthy of our repertoire.
To tell the truth, I hate this modern, tuneless stuff myself.
But novelties are hard to come by,
And now and then we must present them
For reasons of prestige.
Man cannot live by Faust alone
So please, please, please let us begin at once,
And no more horseplay in the orchestra.

There are several levels on which we can understand this statement, representative as it is of a fairly average view of "this modern, tuneless stuff." On the most apparent level Weisgall and his librettist, Denis Johnston, are poking fun, somewhat good-naturedly, at the typical provincial attitude which prevails almost everywhere where "novelties" are presented for every reason except a purely musical one. In this fancied situation the particular rationale is "prestige"—probably as good as any other. The self-confessed dislike of Betts, the opera director, must give way to the mysterious forces at work which demand that opera companies somehow keep up with the "times." The slightly acid truth of "man cannot live by Faust alone" shows that Betts is dimly aware of the fact that the old must give way to the new; and since this is so, he is not one to impede progress once it is on the march. There is nothing to do but begin "at once" to rehearse Weisgall's *Temptation of St. Anthony*, the "novelty" now before them. Here we move to a subtler level which concerns Weisgall, the composer of the three act *Six Characters in Search of an Author*. The joke is turned on himself and creates an interesting operatic situation because the opera in rehearsal, *The Temptation*, is complete spoofing and occupies almost the entire first half of Act I up to the entrance of the "characters." Actually the music for *The Temptation* is in its way as good as the rest of the work; but it is complete satire, musical horseplay in which everyone involved, including the composer, is lampooned. And this is the point of this "opera" within an opera: that the composer chooses not to take himself seriously. Ultimately the joke is on him and leaves us wondering why he allows his name to be taken in vain by Betts, why he claims authorship of this *musikalischer spass*. The key to this situation lies in the

fact that in Pirandello's original play a company of actors are rehearsing a "play" by Pirandello when in come the "characters" and upset the work-a-day world of the players. Weisgall and his librettist have expanded the possibilities thus offered and invented freely, with great humor edged with the diabolical. Yet, had they chosen, the "novelty" in rehearsal could have been by someone other than Weisgall, someone fictitious. The answer may lie in several possible reasons: 1) generally the intrusion of the author in his work always lends a special interest and unique flavor; he is not only outside his work producing it, but he is also inside it, thus producing a double awareness. This is only possible in literature, either the novel or the play. Weisgall has availed himself of a unique opportunity to use this device in a musico-dramatic work which allows it (most would not). 2) or a tendency to masochism on Weisgall's part has permitted him to offer himself as the willing victim of Bett's remarks in order to expiate for his own musical sin as well as the sins of all his fellow composers who have written and are writing "novelties." Whatever the reasons may be, one can not help but admire the imagination and courage it takes to devise a first act much of whose music is not real, but *fictional* and to take full responsibility for it. Because it is *fictional* music does not make it unimportant however. In this music are some remarkable things, for example, the choral "Black Mass" based on the *Dies Irae*.

It is essential in arriving at an understanding of Weisgall as an opera composer to recognize that such a situation could not come about except through a special attitude he has developed towards lyric theater. He sees



the theater as only one who has lived and worked in it can, the most significant kind of make-believe. The three operas he has completed to date (not counting two he wrote in his late teens and then laid aside) actually deal with the theater in some way, much as writers sometimes deal only with other writers (themselves?) as heroes (James Joyce's *Portrait of an Artist as a Young Man*, Hermann Hesse's *Steppenwolf*). *The Tenor* (composed in 1948-49 and completely rewritten in the summer of 1950) is concerned with a Wagnerian singer and his unsuccessful effort to follow the longings of his heart rather than the dictates of his voice—not to mention those of his cold-blooded manager who sees him only as a piece of profitable property. This gives Weisgall an opportunity to weave into his own music snatches of "Tristan," which he does expertly. *The Stronger* (composed in 1952) has as heroine a young actress and centers around a triangle involving herself, her husband and another actress. The fact that these people are theater people is, however, in this case not too important beyond the indication of Weisgall's interests. *Six Characters In Search of an Author* is the most saturated with pure theater. Here the imaginary "characters" are more real, truer and more significant than the people in the opera company, —singers, stage hands, etc. Certainly these three operas, different as they may be in attitude, length and style, constitute a trilogy which emanates directly from Weisgall's love for and long years of experience in the theater.

Weisgall tells how as a boy of 10 or 11 he involved all the children of his neighborhood in a play he had invented dealing with "The Knights of the Round Table," himself as King Arthur. Later he became fascinated with Robinson Crusoe's story and dug up his backyard to create the proper setting for bringing Crusoe to life—acting out the shipwreck, water and all. As a young man, leaving childish things behind, he became an actor in small repertory theaters—all of this concurrent with his musical studies. This intense fascination with theater and simultaneous drive toward music he undoubtedly inherited from his father who had once been an operatic singer but gave up his career to become a cantor. Weisgall's work at the Curtis Institute gave him the chance to study conducting with Fritz Reiner. With all this equipment, both natural and acquired, Weisgall began to direct opera companies. He formed a company in Baltimore, *The Hilltop Musical Company*, and devoted his energies to both the standard repertoire and "novelties" such as the works of Benjamin Britten and Gian-Carlo Menotti. As is to be expected, his knowledge of the opera literature is extensive and intimate.

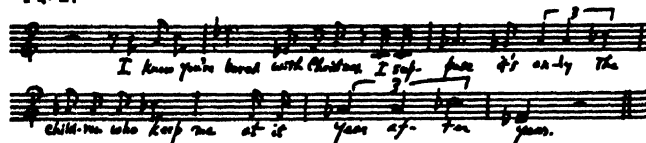
Weisgall's relation to the theater is therefore far from being either parochial or provincial. This accounts for the sophistication of his librettos (written in close collaboration between himself and librettist) and a concern for subject

matter which reveals human experience directly rather than through the fairy tale or the moralistic story. Small wonder that Weisgall's operas are based on the works of such playwrights as Frank Wedekind, August Strindberg, Luigi Pirandello—and his new opera on W. B. Yeats. Two things live best and most directly in the theater: high comedy and tragedy. Weisgall is drawn to both and hurdles them best in *Six Characters* where there is the amplitude for both. It is a feat of no small proportion to be able to switch, as he has, from tragedy to comedy and back again. With enormous skill and no visible strain Weisgall carries out these sudden shifts with naturalness and pace. This requires a musical style which is extraordinarily flexible and a technique which is supple and wide-ranging. The paradox of Weisgall as a composer is that while he has a highly developed sense of form, internal structure (he has a keen ear for texture, harmony and counterpoint), and a fine sense of instrumental color, all attributes of a composer of instrumental music, he is not an *instrumental* composer, i:e: he does not produce string quartets or piano sonatas, works of pure musical design. The closest he has come to instrumental music is an early *Overture in F* for orchestra and two ballets. Yet even "overture" and "ballet" suggest theater. He remains primarily a vocal composer whose stimulus is the word and the dramatic context in which the word is the vehicle for human beings in relation to each other or, as in his *Soldier Songs* or a *Garden Eastward*, both non-operatic works but hardly lacking in a certain drama, to large forces which impinge on human life—like war and religious ecstasy. Certainly, while Mozart is the exception (he always is), Weisgall is not alone in not functioning successfully on all musical fronts. Verdi and Puccini were not instrumental composers (Verdi's String Quartet doesn't count); neither is Menotti, although he has tried. Who can determine whether the vocal or the instrumental composer is more fortunate since the former's motivation is often more certain, more directly allied to human experience than the latter's whose inspiration is more often a musical idea *per se*? And what human meaning can we attach to purely musical ideas divorced from the word without considerable difficulty? Weisgall's work then, must be evaluated in the context from which it springs and in which it comes to life—the word and the theater.

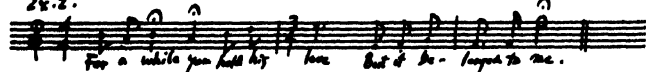
Weisgall's operatic English is different from Britten's, from Menotti's, from Stravinsky's. Britten's is *English* English; Menotti's is literal, flat and exotic by turn; Stravinsky's poetic, stylized. Weisgall's English is more like that spoken here in America—colloquial and colorful. Of course, in *Six Characters* part of the charm imparted to the libretto is the variety of "foreign" accents with which English is rendered: a Viennese prima donna, an Irish tenor and so on—a truly cosmopolitan cast! Something of the direct relation between the word and

the musical line indigenous to American popular songs has influenced Weisgall's setting of English. Excellent examples of this may be found in *The Stronger*:

Ex. 1.



Ex. 2.



Excerpts from *THE STRONGER*, Copyright 1956, by permission of Merion Music, Inc., copyright owners.

Or take this bit from *The Tenor*, set with a jaunty air entirely suitable to the singer's manager who is a tough, off-hand and casual character:

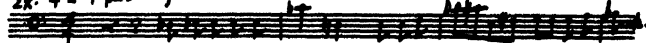


Excerpt from *THE TENOR*, Copyright 1956, by permission of Merion Music, Inc., copyright owners.

Weisgall has made unusually extensive use of this type of popular ballad prosody and it is without question one of the reasons for the flow of his melodic line. It is surprising how many serious American composers have neglected this source of discovering a more plastic musical inflection, particularly in their vocal writing. It is not a question of using "jazz" but, rather, of penetrating to the heart of a kind of musical expression whose intuitive sources are profoundly right. The American popular song is a natural, spontaneous gesture in which melody and text form an inseparable unity, the word suggesting music, the music the word. Weisgall understands this better than most contemporary composers who attempt vocal music and as a result his line has acquired a fluidity and plastic flexibility which is rare. While he strives for a natural feeling in his prosody, his innate taste never permits the dull, prosaic or obvious to occur except when it is "in character."

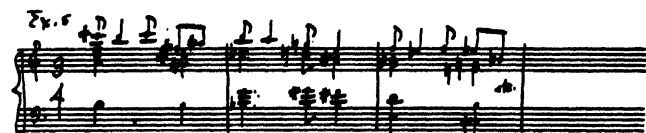
The question of his musical style per se can hardly be divorced from the specific works which manifest this style. It cannot be easily defined for it is individual and yet indebted to many sources. Each situation finds him producing different music. *The Tenor*, somewhat Straussian in its opulence and inner activity, is a more harmonic work than *The Stronger*, for example, even though in *The Tenor* there is a first class vocal fugue for three voices with a fourth voice in the orchestra:

Ex. 4 - 4-part fugue based on a-note theme



Excerpt from *THE TENOR*.

The Stronger because it is conceived as a vocal monologue with chamber ensemble is more contrapuntally oriented even though it has some lovely harmonic moments:



Excerpt from *THE STRONGER*.

Contrast this freely chromatic passage with this "Tonal" passage from *The Tenor*:



Excerpt from *THE TENOR*.

It is in *Six Characters* that Weisgall has given his richest music. Here the music embraces every conceivable device, harmonic and contrapuntal. The opening of Act II, for example, is a fine piece of contrapuntal writing. While not completely chromatic in orientation, Weisgall leans heavily in the direction of a free tonality (he is never quite atonal) and employs with freedom polyharmonies—only rarely offers simple triads. There is no conscious effort to employ the 12-tone technique (note that Ex. IV is a melodic 12-tone row); yet when the situation demands he works in an analogous fashion, employing thematically created "series," partial or complete, to good advantage. Withal, it is hard to call him an eclectic. Despite the influence of Strauss, Milhaud, Berg and others, these very influences have been absorbed and assimilated until they are organically integrated into a musical totality which is his own. If a synthesis has occurred it is not intellectually self-conscious. Perhaps because he can not be readily identified with any existing school, his music apparently is problematic, especially to those who insist on classifying

and categorizing. For Weisgall this is both a blessing and a curse because it is evidence of a genuine artistic personality.

It must be admitted that part of the difficulty his work offers lies in the very nature of the kind of librettos to which he is drawn. They are far from pleasant; nor are they falsely theatrical, depending on shock value or melodramatic situations. On the contrary, they are often full of a kind of savage humor and sadism (*The Tenor*), rawness of life (*Six Characters*), and social decay (*The Stronger*)—qualities which, while familiar in the legitimate theater, are strangely enough not yet fully accepted as fit subject matter for opera. He believes that our time is an age of *angst*, anxiety, and his musical expression bears this out. It is stimulated by the necessity to give artistic formulation to his responses to the pervasive atmosphere of the 20th century. His fondness for quotation which I mentioned earlier in connection with the use of *Tristan*, is a part, too, of his world-view, revealing a critical awareness of past and present culture. There is a savage twist in *Six Characters* to quoting the text of Rudolfo's aria, "Che gelida manina", while accompanying it with the tune of "Un' bel di" harmonized as though in a distorted mirror. Weisgall attacks our culture's sentimentality in this subtle way, a way which may ultimately be lost on most people but, if understood, gives his works a flavor not present in other opera composers of our day. Certainly it is a danger if indulged in too often but Weisgall knows when to make use of such private devices and when not to.

With all the broad range of human emotion Weisgall is able to convey through his music, there is one aspect which is, however, lacking: the genuine, heartfelt, naïve expression of love. Not that there is no "love" in his operas. In *The Tenor* a young female admirer offers herself to the matinee-idol singer. But this is a pose on her part, not a total commitment. Helen, the singer's mistress, is willing to leave her husband and children for a new life with him; but this is her way of escaping the boredom of an existence which has lost its meaning for her. Perhaps she is genuine in her feeling; but it is desperate and anguished—one is not entirely convinced that she is "in love" in the naïve, positive sense. The women of *The Stronger* are both modern sirens, fully aware of the techniques of ensnaring men. Here again "love" is supplanted by social competition and the necessity to maintain personal status. Only in *Six Characters* is there a first glimpse of real love in the midst of human lives torn by hate and murderous angers. The daughter loves intensely and totally her little sister. The garden scene in which she tells how the little girl must be there "because of the sun" is heart-rending in its simplicity and in its pathos. (It is Wozzeck's naïve, total tortured love for Marie and their child, his naïve belief in redemption which makes him

sympathetic and involves us in his personal tragedy. If Wozzeck were more like the strutting-peacock Drum Major, no one would care. Marie too, despite her adult-erous behavior, invokes our sympathy because of her feeling for her child, her capacity for love.) It will be interesting to see what Weisgall will do someday with a subject in which genuine love plays a large part.

Weisgall's sense of the immediately tragic is no place better revealed than in his *Soldier Songs* for baritone and orchestra, a product of the war years. The form and quality of these songs owe much to Mahler, but they are not of the 19th century—they are of now, the 20th. The musical means are not as rich as those found in the later operas but they are contemporary. *My Sweet Old Etcetra* is a striking piece, the popular ballad style common to this country adapted to perfection. One is reminded of Ives in its capturing of the popular idiom. *Futility* is beautiful in its pathos. Throughout this cycle flickers the picture of youth destroyed by the brutal stupidity of the iron god of war and the opposite image of society proud that its youth is fighting to preserve home and hearth. Something of the feeling of the Lost Generation of World War I creeps in; but why not,—the 2nd World War was not different. I know of no similar musical work to come out of the last war.

In a *Garden Eastward*, a cantata for high voice and orchestra from the Hebrew of Moses Ibn Ezra, Weisgall reveals another side—a deeply religious one. The first song, marked *Fantasia*, is quite remarkable for its evocation of ecstatic feeling in the presence of the Godhead. Its calm is lofty and without the usual debilitating pseudo-religious sentimentality. The *Scherzo* which follows is plainly pantheistic, joyous in the contemplation of nature. The last movement, a set of variations on a traditional Hebrew liturgical theme, is really a psalm of praise to the Godhead. It would not be far-fetched to call this work a symphony for voice and orchestra. While Weisgall has composed other works, the five discussed here are his major contributions to both the theater and the literature of song,—no small achievement in a time when artistic personality must work out its destiny in spite of, rather than because of, the cultural conditions of our time, in the recesses of that inner life which is really all any man can truly call his own. In a time of giants such as Schoenberg, Bartok, Stravinsky, one can easily get lost; but Weisgall, listening and learning, has nevertheless gone his way as every artist must if he is to remain one. Among American composers he is one of the few who remain heedless of the musical clichés which superficialize and debilitate American music. There is strength and hope in such an independent attitude. It is this which confirms the feeling that in his realm, that of vocal writing, he is producing works which must be counted as a rich contribution to serious American musical culture.

Biographical Note—Hugo Weisgall

Hugo Weisgall was born October 13 1912 in Ivančice (Eibenschütz), Czechoslovakia. With his family, he came to this country in 1920 and settled in Baltimore, Maryland, where he still lives. Musical studies were begun very early, and he was already singing in a choir at the age of five. In Baltimore he studied at the Peabody Conservatory: piano with Florette Gorfine and Alexander Sklarevski, composition with Louis Cheslock. At the same time he attended Baltimore public and high schools. He left Peabody in 1932 and shortly thereafter, at the suggestion of Lazare Saminsky, he began to study with Roger Sessions with whom he remained until 1941. Between 1929-1935 and 1937-1940 he attended the Johns Hopkins University and received his Ph.D. in German literature in 1940. He also studied at Curtis Institute with Fritz Reiner and Rosario Scalero, and received diplomas in conducting (1938) and composition (1939). He was married to Nathalie Shulman in 1942 and they have two children, Deborah (10) and Jonathan (8).

He enlisted in the U. S. Army in 1941, and subsequently served as Assistant Military Attaché to the Allied Governments in Exile in London, and later in Prague. From 1946 to 1947 he was Cultural Attaché at the American Embassy in Prague, and also in that year served as a member of the international jury of the ISCM in Copenhagen, and as a member of the preparatory commission of UNESCO in Paris.

In 1947 he returned to Baltimore and began to teach privately. He was director of the Baltimore Institute of Musical Arts in 1948-1949, and taught composition at the Cummington School of

the Arts from 1948-1951. He founded and was director of the Hilltop Musical Company from 1952-1954. In 1951 he founded the Baltimore Chamber Music Society of which he is now musical director and vice president. He also was a lecturer on music at the John Hopkins University from 1953-1955, and in 1957 he again served as the American delegate to the ISCM in Zürich.

At present he is choral director of Chizuk Amuno Congregation, Baltimore (since 1951), Chairman of the Faculty of the Cantors Institute and Seminary College of Music, Jewish Theological Seminary, New York (since 1952), conductor of the Johns Hopkins Orchestra (since 1953) and on the faculty of the Juilliard School of Music. He is second vice president of ACA and a member of the Phi Beta Kappa.

He has been guest conductor of the London Symphony Orchestra, London Philharmonic Orchestra, BBC Symphony Orchestra, Orchestre de la Chapelle Royale (Belgium), Radio National Belge, National Theatre (Prague), Theatre of the 5th of May (Prague), Czech Philharmonic, Czechoslovak Radio Orchestra, Baltimore Symphony, National Symphony (Washington), etc. He was conductor of the Baltimore String Symphony, Maryland NYA Orchestra, Shirah Chorus, U. S. Army Negro Chorus, etc. Among the awards and commissions he has received are: Boise Memorial Scholarship (Peabody Institute, 1929), Bearns Prize (Columbia University, 1931), Travelling Fellowship (Curtis Institute, 1938) Ditson Fellowship (Columbia University, 1944) Baltimore Jewish Music Council Commission (1952), Ditson Opera Commission (Columbia University, 1952), grant from the National Institute of Arts and Letters (1954), Juilliard Commission (1955), Guggenheim Fellowship (1956).

List of Works

	Time	Agent		Time	Agent
*SONATA FOR PIANO (1930) in F sharp minor.	22 min.	Ms.	CHORAL ETUDE No. 1 (1937) (Revised 1951) For mixed chorus. Yihyu L'rotzon (May the words).	1½ min.	Mercury
*FOUR IMPRESSIONS (1931) For high voice and piano. Awarded Bearns Prize. Columbia University, 1931.	8 min.	Ms.	CHORALE PRELUDE FOR ORGAN (1938) Based on a synagogue melody for the Ninth of Av. First performance: Bal- timore, February 1938.	2½ min.	Mercury
*NIGHT (1932) Opera in one act. From the play by Sholem Asch.	75 min.	Ms.	*QUEST (1938) Romantic Ballet in one act. Book by Hugo Weisgall, William Resnick and Bela Rosenberg. First performance: Baltimore Ballet, conducted by the composer May 17, 1938.	40 min.	Ms.
*FIVE NIGHT SONGS (1933) For high voice and piano.	11 min.	Ms.	SUITE FROM THE BALLET QUEST (1938) 3-2-2-2, 4-3-3-1, timp, 2 perc, harp, strings. First performance: New York Philharmonic Symphony, John Barbi- rolli, conductor. New York City, March 21, 1942.	16 min.	ACA
*LILLITH (1934) Opera in one act. From the play by Lois Elman.	60 min.	Ms.	*ART APPRECIATION (1938) Dance scene in one act. Book by George Boas.	17 min.	Ms.
FOUR SONGS (1934) For high voice and piano. Texts by Adelaide Crapsey: Old Love; Song; Oh, Lady, Let the Sad Tears Fall; Dirge. (Published as Op. 1)	7 min.	Mercury	*VARIATIONS FOR PIANO (1939)	11 min.	Ms.
MI CHOMOCHO (WHO IS LIKE UNTO THEE) For mixed chorus, baritone and organ. First performance: Three Choir Fes- tival, Temple Emanu-El, Lazare Sa- minsky, conductor. New York City, March 25, 1938.	1½ min.	Mercury	*FIVE MOTETS (1939) For mixed chorus. Texts from the Old Testament.	18 min.	Ms.

*Starred titles indicate works that have been withdrawn from circulation.

	Time	Agent		Time	Agent
*ONE THING IS CERTAIN (1939) Comedy Ballet in three scenes. For two pianos. Book by Richard Hart. First performance: Baltimore Ballet. February 25, 1939.	30 min	Ma.	1-1-2-1, 2-1-1-0, timp, perc, piano, strings (viola divisi). First performance: Peabody Opera Company, conducted by the composer. Baltimore, February 11, 1952.		
FUGUE AND ROMANCE (1939) From the Ballet ONE THING IS CERTAIN. For two pianos. (Published as Op. 2) (Also arranged for string orchestra). First performance: (String orchestra arrangement) Prague Chamber Orchestra, conducted by the composer, Prague, March 19, 1947.	6 min.	Mercury	THE STRONGER (1952) Opera in one act. Based on the play by August Strindberg. Libretto by Richard Hart. 1 soprano. 1 silent female role. 2 clar. (doubling on E flat clar and bass clar, and E flat alto and B flat tenor sax) C tpt, violin, viola, cello, bass, piano. First performances: (With piano) Hilltop Musical Company. Eva Bober, soprano. Baltimore and White Barn Theatre. Westport, Conn., August 9 and 20, 1952 (With orchestra). Adelaide Bishop, soprano, Siegfried Landau, conductor. Composers Forum, Columbia University. New York City, January 1955. Recorded: Columbia ML 5106. Adelaide Bishop soprano. Alfredo Antonini with the Columbia Chamber Orchestra.	25 min.	Merion
HYMN FOR CHORUS AND ORCHESTRA (1941) Liturgical text from the service of the Day of Atonement. SATB. 3-2-2-2, 4-3-3-1, timp, perc, harp, strings. First performance: Peabody Conservatory Chorus and Orchestra, Stanley Chapple, conductor. Baltimore, March 28, 1942.	12 min.	Mercury	A GARDEN EASTWARD (1952) Cantata for high voice and orchestra. From the Hebrew of Moses Ibn Ezra. English version by Milton Feist. 2-2-2-2, 4-2-2-1, perc, timp, harp, strings. First performance: Brenda Lewis, soprano, Baltimore Symphony Orchestra, conducted by the composer. Baltimore, January 31, 1953. Commissioned by the Baltimore Jewish Music Council.	16 min.	Mercury
OVERTURE IN F (1942) 3-3-3-2, 4-3-3-1, timp, 2 perc, piano, strings. First performance: B. B. C. Orchestra, conducted by the composer. London, July 29, 1943. Recorded: Supraphon H-18131. Czechoslovak Broadcasting Symphony, conducted by the composer.	13 min,	ACA	CHORAL ETUDE No. II (1953) Hodu Ladonoy (O give thanks unto the Lord) For SSAATTBB	2 min.	Mercury
I LOOKED BACK SUDDENLY (1943) Song for medium voice and piano. Text by Humbert Wolfe. First performance: Robert Frankenberger and Walter Anderson. Forum Group ISCM. New York City, April 17, 1948.	1¾ min.	Mercury	TWO MADRIGALS (1955) For high voice and piano. 17th century anonymous English texts. First performance: Lynn Clarke and Robert Starer. Juilliard School of Music. New York City, February 17, 1956. Commissioned for the Juilliard Festival of American Music.	5 min.	Merion
SOLDIER SONGS (1945-46) For baritone and orchestra. 2-2-2-2, 4-3-2-1, 3 sax, timp, 3 perc, strings. Lord, I Have Seen Too Much (Karl Shapiro); Suicide in Trenches (Siegfried Sassoon); The Dying Airman (Anonymous); My Sweet Old Etcetera (E. E. Cummings); The Dying Soldier (Isaac Rosenberg); Fife Tune (John Manifold); Futility (Wilfred Owen); The Leveller (Robert Graves); Shiloh (Herman Melville). First performance: (With piano) Grant Garnell and Stanton. Carter. Composers of Today. Town Hall Club. New York City, April 26, 1954.	27 min.	Mercury	SIX CHARACTERS IN SEARCH OF AN AUTHOR (1953-56) Opera in three acts. Based on the play by Luigi Pirandello. Libretto by Denis Johnston. 22 singing roles (including 8 chorus). 2 non singing roles (boy and girl). 2-2-2-2, 2-2-2-1, timp, perc, strings, piano (on stage). Commissioned by the Ditson Fund, Columbia University.	Full evening	Merion
*OUTPOST (1947) Dance Legend in two acts and an intermezzo. Book by Nathalie Weisgall. Commissioned by the National Theatre, Prague, Czechoslovakia.	40 min.	Ma.	TWO CHILDRENS CHORUSES (1956) For equal voices and piano. Ki Lo Noeh (To Him Praise Is Due). B'zes Yisroel (When Israel Went Forth). First performance: Frontiers of Faith. N.B.C. Television Network. April 1956.	4½ min.	Mercury
DANCES FROM OUTPOST (1947) 3-3-2-2, 4-3-3-1, timp, 3 perc, piano, strings. First performances: National Symphony Orchestra. Conducted by the composer. Baltimore and Washington. January 11 and 12, 1950.	14 min.	ACA			
THE TENOR (1948-50) Opera in one act. Based on the play <i>Der Kammersänger</i> by Frank Wedekind. Libretto by Karl Shapiro and Ernest Lert. 6 singers (2 sopranos, 2 tenors, baritone, bass-baritone).	70 min.	Merion			

Mr. Weisgall has also written a great deal of incidental music for various vocal and instrumental combinations for approximately 25 different plays, radio and television shows. There is also a quantity of synagogue music and numerous arrangements which are frequently performed.

The Lure of the Orient

JAMES RINGO

ONE day, near the dawn of the Renaissance, three men landed by boat in Venice. Two were elderly and bearded; the third was younger, obviously the son of one of them. They spoke a pure Venetian dialect and said they were Venetians, answering to the name of Polo. The youngest was called Marco. Their garments were of a kind never before seen in Piazza San Marco: heavy fur-trimmed coats, oddly cut and bearing peculiar ornaments. The story they told was stranger still. More than twenty years earlier, they said, they traveled through the Muscovite Kingdom, Armenia and Turkestan as far as China, there to live in the court of the most powerful ruler on earth, the Kubla Khan. The three told of strange sights and sounds: sensations that staggered the Venetian credibility. After many years of service the Khan discharged them from his court, gave them a fortune in jewels and presents. They were home once more.

From that day the lure of the Orient has never relaxed its grip on the imagination of the Occidental world.

Now, for purposes of swiftness, time telescopes; here are a few helpful facts and conjectures (with the added injunction: the generic shorthand word "Oriental" refers throughout to all exotic cultures).

Trade with the East was opened and an exchange of ideas alternated with the workaday exchange of export goods and importers' gold. The precious classical heritage was retrieved from Persian sages who had thoughtfully kept it alive when the West, slumping dolefully into the Dark Ages, no longer cared what happened to it. The Moors conquered Spain, and under Moorish rule North African influences permeated all home-grown Spanish products. Not to be outdone by the Holy Inquisition barbarians of a rival team, Saracen hordes hammered the gates of towns near Vienna, their cultural residue still strongly evident in territory east of the Austrian capital.

The conquered countries absorbed these influences unwittingly; the rest of Europe found the situation too grim to permit conscious imitation: hatred of the enemy was intense, the historical fact of danger too immediate for stylization or ornamented comment on Oriental and Moorish influences. But in time the dangers of Eastern



conquest waned and imaginative artists were free to toy with Oriental influences in their own way.

Turkish influences ran rampant in music of the late 18th and 19th centuries—though not in conquered nations, whose artistic development was stunted by foreign occupation. Mozart succumbed to this latest rage from the East with his *Abduction from the Seraglio*; and Rossini (responsible for an opera called *Maometto II*) titillated all musical Europe with his captivating *opere buffe*, *L'Italiana in Algeri* and *Il Turco in Italia*. Carl Maria von Weber contributed *Abu Hassan*; Peter Cornelius, his *Barber of Bagdad*. Oriental themes, with suitable music, became, in fact, stock-in-trade for generations of opera farceurs: the number of examples is apparently limitless.

Turkish effects in music became so popular that many late 18th century manufacturers produced harpsichords

and pianofortes fitted out with special "Janissary stops," curious devices that emitted blood-curdling rattles, not unlike the percussion attachments found on mechanical pianos.

Most "Oriental" compositions employed exotic material decoratively. They were frankly atmospheric music, consciously borrowing style traits for piquancy and color.

The first important work to use an Oriental effect non-coloristically, for genuine emotional contrast within an otherwise well-defined Occidental framework, is Beethoven's Ninth Symphony. The Turkish march at the tenor solo, last movement, is the landmark from which all serious attempts to absorb Oriental influences date.

For a time Beethoven's solution was ignored. Middle and late 19th century composers returned to local-color Orientalism. Bizet wrote *Pearl Fishers* and *Djamileh*; Delibes, *Lakmé*; and Humperdinck, the *Moorish Rhapsody*.

The highly touted Russian Nationalist school is perhaps the strangest misfire of all. Russia, already half-Oriental, seemed the ideal candidate to effect Occidental-Oriental integration. Instead, Rimsky-Korsakoff, aided by instrumental sensuousness (his most serious claim to fame), wrote his glittering legendary operas and the symphonic suite, *Scheherazade*, compositions whose Orientalism is primarily ornamental. Mussorgsky took steps in the right direction with *Boris Godounov* and *Khovantchina*; but these operas, inspired by liturgical and folk music (much of it Eastern in origin), were ignored by several successive generations of Russian Nationalists.

Hungary and Spain accomplished smooth-running stylistic coalitions most easily. Both nations spent long periods under Oriental domination; both had long since absorbed and transmuted Oriental influences into their full-blown, vigorous national folk arts. But there was no national fine art framework to utilize the large collection of well-integrated raw materials. The fashionable musical West, sensing at hand something new, something vital, borrowed the raw materials and (filing away anything that grated against Western artistic sensibility) turned them into gypsy tunes or exotic Spanish dances. Spain and Hungary, intimidated, feeling the more sophisticated West must be right, followed suit. The part-Hungarian Franz Liszt wrote Germanized Hungarian rhapsodies; Spanish *zarzuela* imitated Italian opera. The break in the chain occurred early in the 20th century with Falla in Spain, Kodály and Bartók in Hungary. Sadly enough, none of their successors has done nearly as well, with the possible exception of the Spaniard, Carlos Surinach. The Oriental solution seems to proceed by sputters and starts.

Other nations made tentative beginnings: England with Holst and Cyril Scott, Russia with Scriabin. Although

their work is rejected, largely, by contemporary taste, the historical importance of at least two aspects of their art should not be minimized: they are the first eminent composers stimulated by Eastern philosophical as well as musical considerations, a departure point of importance in mid-20th century Oriental investigations. Further, their compositions, together with Roussel's opera-ballet, *Padmâvatî*, opened up Western exploitation of Far Eastern resources. Oriental preoccupations had been confined hitherto almost exclusively to the Middle East and Eastern Russia.

Italy was more tentative. Many Italian composers were tinged with an unconscious Orientalism: Neapolitan and Sicilian folk art, one of the fountainheads of Italian music, is shot through with North African overtones. Geographically, the sole of the Italian boot hovers above the Sahara sands. Moving northward, the perceptive visitor finds Venice impregnated with Eastern color. A Thousand and One Nights city of network canals, lacework buildings (most of which were built after contact with the Orient was made), Venice was the principal port open to Eastern trade in earlier days. Eastern influences in Western contexts are apparent everywhere. The unique cultural ambience of Venice has had a telling effect on Malapiero's music. Among other Italians, Puccini and Respighi (in *Belkis, Regina di Saba*) were satisfied, quite consciously, with surface exoticism.

France and America are the two countries today most concerned with absorbing Oriental influences, integrating them into the mainstream of Occidental musical art.

France, enthusiastic supporter of *chinoiserie* in former centuries, has turned to the East with its traditional alacrity in experimental and theoretically stimulating matters. Olivier Messiaen is France's prime musical Orientalist. A searching musical intelligence, Messiaen has utilized hints from Hindu *ragas*, bird songs (organized in a system of his own devising) and Christian mysticism—the whole embedded in an eclectic but individual style ranging from Stravinsky to Massenet. Messiaen can be enormously effective at his best: certainly his *Dieu Parmi Nous* is the finest organ work since Franck and Reger.

The search for a usable tradition has been, throughout history, the plight of the American creative artist. America's musical dilemma is partially conditioned by the macaronic makeup of its population. Lacking a cultural tradition America turned first to northern Europe, and principally England (from which most of its early intellectuals migrated), in an attempt to borrow one. England had no active musical tradition; Americans borrowed where England had: Germany and France. Dissatisfied with straight cribbing American composers, from the beginning, cast about for native ingredients with which to individualize their borrowed philosophies. The music of

the American Indians proved intractable raw material for "serious" composition, as did that of the Negro—which contributed heavily, however, to the development of jazz.

Henry Eichheim, born in Chicago, was the first American composer to utilize Oriental musical ingredients in a serious manner. He was for years a member of the Boston Symphony Orchestra and his first encounter with genuine Eastern music occurred during tours to the Orient, where he collected both ideas and musical instruments. Perhaps he was drawn by the large colonies of Chinese and Japanese along the West Coast; Eichheim spent his last years composing in Santa Barbara, Calif.

A single swallow doesn't presage summertime and Eichheim, although an important pioneer, was no more than an isolated phenomenon. Oriental investigation did not seriously get underway until a more or less cohesive American tone in musical composition emerged. When American composers had fully assimilated European tendencies they felt free to cast about for new materials far from home and dominant traditions.

The new impetus, appropriately enough, came from the American Far West — the region that attracted Eichheim, and the one that has come to be most sympathetic toward Eastern ideas. It seems only natural, exposed as Far Westerners are to Oriental culture and thought, that some of it should seep into the consciousness of Occidental artists located there. More than one West Coast composer has acknowledged the seminal importance of early contact with the East.

Henry Cowell, born in Menlo Park, Calif., has been for years one of the most influential forces in American Oriental musical investigation. The colorful early Cowell piano works, which stress innovations in performance techniques whose unorthodoxy enraged musical old-timers, are the ones by which he is still best known. The "tone-cluster" Cowell, approaching the piano with fist and forearm, reached an acme of notoriety that unfortunately has overshadowed his later, more important musical accomplishments.

His early examples of Orientalism exhibit, naturally enough, an exotic, coloristic approach to his material: there was little in American music of the past to guide him. Cowell was yet to find the solution to the Oriental problem: baking other pies in other ovens, he was exploring latent possibilities in other directions.

Among Cowell's experiments several are relevant here: He became interested in extreme rhythmic complexity—a particularly Oriental musical attribute—and, with Theremin, produced an instrument which records various complex rhythms simultaneously. Cowell turned to the music of his Celtic forebears. His experiments in this direction produced work of solid achievement fairly early. Irish

music is undoubtedly responsible for many of the composer's best moments. In some of his symphonies Cowell has virtually replaced the scherzo movement with the Irish jig (as the scherzo, earlier, had replaced the minuet). Continuing to scout around Cowell branched out in a number of other directions. The most important of these is the stubborn, deep-rooted Yankee individualism of Charles E. Ives, a powerful influence which he juggled with his strong interest in the diverse musical cultures of Ireland and the Orient.

Cowell was deeply interested in all these musical possibilities. The problem that confronted him was serious and, at first glance, insolvable. How was a composer to reconcile Irish, American Indian, American hymn tune and other disparate influences into a coherent personal musical style?

Cowell's answer is most clearly discoverable in his Fifth Symphony. Choosing a single motive of a type found in many of the world's great musical cultures, the composer was free to develop his material within any cultural framework he saw fit, at each particular moment, to employ. The first movement of this symphony, among Cowell's finest works, is one of the high points in the use of Oriental components by a Western composer.

Cowell, in later compositions, confident of his ability successfully to assimilate his material, was able to dispense with the rather neutral type of melodic motive he assigned himself in writing the Symphony No. 5. Working with material sharper in profile and looser-jointed, he carried his experiments a step farther in the Eleventh Symphony.

The *Persian Set* of 1956-1957 is dedicated to His Excellency Mohamed Hejazi Matidowla. The four-movement



suite, written at the special invitation of the government of Iran, makes no attempt, in the composer's statement of policy, "to shed my years of Western symphonic experience; nor have I used actual Iranian melodies or rhythms, nor have I imitated them exactly. Instead I have tried to develop some of the kinds of musical behavior that the two cultures have in common." Despite Cowell's published insistence that his work is an amalgamation of East and West, the *Persian Set* is too close an approximation of its Eastern source material—perhaps because of the special conditions under which it was commissioned—to be completely successful as a personal musical expression. On the other hand, as a composition written directly in the Persian style it lacks profile. Too many specifically Eastern characteristics have been sandpapered clean. *Persian Set* seems, in short, a colorful diary entry, written much in the manner of a chatty postcard to the folks back home, by an acquisitive musical intelligence at the end of three months' constant listening to traditional Iranian music.

P. Glanville-Hicks has written a considerable number of compositions over the years that utilize Oriental procedures and materials. Some of these are the result of extra-musical considerations, demanded by word-setting (*Letters from Morocco, Profiles from China*); but in certain abstract compositions she has retained and expanded Oriental inspiration in non-coloristic ways. Glanville-Hicks has furthered the fusion of Oriental and Occidental styles in her work by thinning her harmonic texture, the most specifically Western musical component, the one that most mitigates against bi-cultural coexistence. ("Thinning out, simplification, is a sign of maturity and integration only when clarity and intensity are heightened at the same time," Glanville-Hicks has been quoted as saying.) The harmonic upholstery found in Rimsky-Korsakov and Balakirev's "Oriental" works are missing from hers. Listeners seeking only exotic, coloristic Orientalism are often disappointed by Glanville-Hick's music, craving most what she is determined not to give them—and missing her purpose entirely.

A graceful lightness of touch is one of the valuable attributes Glanville-Hicks brings to musical Orientalism, a refusal to stun with sheer physical weight. This is no small contribution when one considers the mass of ponderous Mysterious East dialects used by a large number of Western Orientalists.

A reversal of circumstances affects the work of the Chinese-American Chou Wen-chung. Born in China, Chou's dominant tradition is Oriental: he is in the interesting position of expressing an Eastern musical instinct, native to him, in Occidental terms. The strong-as-steel tensile delicacy of Anton Webern seems to appeal to him (in an effort to simulate in music Chinese visual art?). Chou's music is graphic, its effect bold and telling. There

is no odor of the exotic about it, for no one can be exotic about things one has grown up with and with which one is thoroughly familiar.

Classifying and pigeon-holing any creative artist is an impertinence, since labels are—like most generalizations—misleading in any but the one frame of reference for which the labels were created. A writer further courts disaster when he deals in this manner with artists alive and kicking, hard at work; with contemporaries he can never be certain which stylistic developments are final crystallizations and which represent transitional phases in their careers. But labels serve their purpose as quick thumb-nail references—if used discreetly.

Bearing this in mind we might divide American Orientalism with its various composers, humbly and with misgivings, into several indefinite, interlocking categories. Cowell, Glanville-Hicks, Chou Wen-chung, in their separate ways, could be termed Integrationists. Openly spurning or bypassing much of the Eastern philosophical web of thought, together with various other cultural concomitants of the material they utilize, they endeavor to fuse the best of East and West at a purely musical level.

John Cage, though, could be called the kingpin of the American Oriental Philosophers. Cage's music, employing technical innovations that would stupefy the Oriental musician, derives from the study of Eastern *philosophy* rather than Oriental musical practices. The Eastern musical practices he seems largely to have abandoned with his earlier gamelan-like "prepared piano" pieces. Chance—hitherto considered undesirable; and which, in any case, turns out to be characteristic of a distressingly large number of music performances—is openly courted, inspired by ideas garnered from *I Ching* (*Book of Changes*).

Cage's music seems to be written and sustained at a pitch of mystic ecstasy unapproachable for many of his listeners. It flaunts openly the ordinary decencies of Occidental musical tradition—a tradition Cage knows intimately. The composer's iconoclasm is probably justified, given his esthetic aims; though he should not blame the ordinary auditor for refusing to go along with him. Morton Feldman and Christian Wolff are related to him musically.

Alan Hovhannes is the most widely known American Orientalist. He is faithful to Near Eastern musical traditions, writing directly in Oriental styles rather than imitating them. His music is incantatory and ceremonial. Hovhaness' mystical leaning is apparent in the titles he chooses for his works: *Lousadzak* (*The Coming of Light*), *Khaldis* (*God of the Universe*), *Hymn to a Celestial Musician* and *Arevakal* (meaning, literally, "the coming of the sun" and dedicated to the turn-of-the-century spiritualist, Andrew Jackson Davis, "Seer of Poughkeepsie"). A set of compositions termed *Orbits* are cast



in a structure patterned after astronomical movements: "in the forms of the motions of the spheres—the strangeness of the path of a body in space with ever-shifting relationships to its solar neighbors." His inspiration seems to be largely pre-Christian. Like much of the mystic philosophy on which it is based Hovhaness' music is completely devoid of humor, sometimes, of proportion. It is straight-lipped, visionary, consciously edifying in tone; each listener's reaction to it depends proportionately on the degree of importance he places on these qualities. The sound of Hovhaness' music is constantly beautiful, like a bolt of brocaded Oriental cloth, but to many it is all pretty much the same sound.

As though realizing this and desiring to stiffen the texture of his Near Eastern inspirations Hovhaness has cultivated, along with Oriental procedures, the most stringent Western musical disciplines. Canonic imitation is predominant in the *Khaldis* concerto; there is an excellent instrumental quadruple fugue. The resultant stylistic ambivalence is handled with skill and a sure hand. Occidental techniques give a decided lift, an added tension, to some of the composer's best music, underscoring many of his finest moments.

Lou Harrison is closely allied to Hovhaness, and somewhat similar to John Cage. His philosophical orientation is toward Christian mysticism, which permeates all his recent work. Harrison, like Cage, is an admirer of the music of Erik Satie; the Satie *Mass of the Poor* has deeply influenced Harrison's own mass. The tinkling sound of ceremonial drum and bell, elevated to a sphere of spiritual,

non-sensuous communion with lonely cosmic forces, reverberates through his compositions. Lou Harrison is a careful and scrupulous craftsman. During the past decade his musical speech has been refined and tempered: it is now an admirable instrument for expressing his personal vision.

Hovhaness and Harrison might be termed "In-Stylists," if coining a term is permissible. They prefer to work, largely, directly within the Oriental styles that appeal to them. Like Cage they are influenced by Oriental *ideas* (which they utilize to a degree in their compositions), but ideas never dominate the usual musical considerations as they often do with Cage.

Colin McPhee occupies an area somewhere between the Integrationists and the In-Stylists. According to McPhee the toccata for orchestra, *Tabuh-Tabuhan*, "was written after I had spent four years in Bali engaged in musical research, and is largely inspired, especially in its orchestration, by the various methods I had learned of Balinese gamelan technique. . . . Although *Tabuh-Tabuhan* makes much use of Balinese musical material, I consider it a purely personal work in which Balinese and composed motives, melodies and rhythms have been fused to make a symphonic work. Balinese music never rises to an emotional climax, but at the same time has a terrific rhythmic drive and symphonic surge, and this partly influenced me in planning the form of the work . . ."

If McPhee lies between the Integrationists and In-Stylists, Dane Rudhyar could be called a combination Integrationist-Philosopher. Rudhyar has written a series of works deriving stylistically from Alexander Scriabin. Prior to devoting his life to music Rudhyar won a Bachelor's degree in philosophy.

Jacob Avshalomov, born in Tsingtao, China, occupies a special place among American Orientalists. He is primarily a Colorist—one of the few Americans to attempt this dangerous field—though his work should not be linked with the similarly motivated efforts of Rimsky-Korsakov & Co. The music of the earlier Orientalists is drenched with glamour, the call of the Mysterious East; Avshalomov, Chinese-born, takes a more prosaic view: the Orient he calls forth is the commonplace world of the marketplace and fish stall. He knows the East from the inside. His Orientals laugh and joke—there is no necessity for them to remain inscrutable. Avshalomov's music is closely linked to that of another contemporary Colorist, Alexander Tcherepnin.

The political rallying cry today is "One World"; today the greatest geographical distances are covered in a very few hours. The East has assumed an importance in Western life far beyond the imagination of anyone a generation ago. It would be odd, indeed, if the arts, seismograph of a civilization's sensibility, were to remain immune to the lure of the Orient.

Toward A Musical Home-Rule

ERNEST BACON

The following article appeared first in the *SOUTHERN LITERARY MESSENGER*, April 1940. It was praised by H. L. Mencken, Thornton Wilder, Hendrik van Loon, Carl Sandburg, Douglas Moore, Henry Cowell, Mrs. Edward MacDowell, Otto Luening, John Powell and Daniel Gregory Mason. It was later read over the air by Sigmund Spaeth and proved so popular that Mr. Spaeth had some thousands of copies reprinted which were widely circulated.

When one of these copies turned up recently in the ACA office, we felt that the passage of some seventeen years had done little to mitigate the force of Mr. Bacon's arguments. In reprinting it at this time only a few passages, which have lost a certain pertinence, are omitted. We asked Mr. Bacon to add some comments on the situation as described in his article in comparison to what is happening today. These follow the article in the form of a "Postscript—1957."

"THE head monkey of Paris puts on a traveler's cap, and all the monkeys of America do the same," said Thoreau in an era that could well have profited by the leadership of Emerson, Melville, Hawthorne, Emily Dickinson, Walt Whitman, Longfellow and Poe. Some years later in Russia, Moussorgsky, the contemporary of Rimsky, Borodin, Tchaikowsky, and Balakireff, might have said the same in respect to Russians. And now in music, whose movements seem to trail behind those of the other arts by a decade or two, we find ourselves in America so well disciplined in the pupil attitude and the worship of that which comes from afar, that it would seem to have become a permanent habit. We have seen the type of student who goes all through life taking lessons. We know also his teacher, who nourishes this continued dependence with an everlasting and carefully rationed stream of unsettling criticism. He is well aware that so long as a passion for "learning" is maintained, the arrival at maturity with its demands on self-reliance will pass unrecognized. He appears to indulge that odd habit of cultural masochism so cherished in our better circles. Are we then to live through and let pass another golden day of our national art unacknowledged and to reward its most courageous aspirants only with the usual expensive posthumous monuments? All with the cozy assurance that we have finally arrived at a more catholic and generous view of contemporary genius; that the current critical mind, steeped in biography and historical research, can evaluate its own personalities better than the past could do.

Music in America has grown like a prodigy, vitalized in good part by the decline of faith, security and opportunity abroad and urged too, perhaps, by the decline of the Church and the unconscious transference of the devotional impulse from the sacred word to the song that arose from the need to lyricize it. But this rapid growth has carried us in little more than a generation from near-ignorance to an unworthy servility before all that is ancient and foreign. We have learned to "exalt the reputation of some in order to depress that of others." We grovel before the famed European who, in turn, prostrates himself with significant arrogance before his illustrious dead. With innocent optimism we build tombs for the living and dormitories for the departed.

Henri, the painter, said, "what our civilization is busily doing mainly is smothering greatness; it is a strange anomaly; we destroy what we love and we reverence what we destroy. The genius who is great enough to cut through our restraint wins our applause; yet if we have our own way, we restrain him."

Contrary to appearance art grows here despite, and not because of, the conscious popular will. It complements, rather than expresses prevalent life; an art of counter-currents, retreats and mysticism. Perhaps in this lies its most unique quality. But the fact of the sensitive artist's necessary isolation, beneficial often to the painter or the literary man, may prove a limitation of the musician. A musical score is not music until played. Between

a composer and his hearer is the interpreter. And upon his good will and the quality of his performance rests the success or failure of a new work. It is important then to know what his attitude is. Where today is there a Liszt, Schumann, Rimsky-Korsakoff, or Busoni, men who were elated at the discovery of a new talent, humble before an art that seemed to them greater than themselves and their careers, and whose authority and integrity gave substance to their opinions? Or have we any devotees of this intensely more human than critical philosophy? The gestures of devotion and interest in creation are abundant enough, but perhaps they have been practiced to the point of meaninglessness. The answer is, there are no such persons in high places today.

Impressive statistics show the growth of the arts and their patronage. The costliest operas and orchestras ever known are available to uncounted millions through the air. The best equipped schools and conservatories are open to students. Laboratories are busily studying microscopically the musical papyri of the Middle Ages, measuring the sociological stresses and strains of our folk songs, and submitting them to everything short of electrocardiographs tests and wind-tunnels. Is this cloudburst of education and propaganda necessary to irrigate the modest plant that bears the blossom of art? More likely it will wash away plant, roots and all, in its turbulent good intentions. The generation of art is a private matter, and its processes prefer, like those of human generations, to remain personal until the child is born. To gossip psychologically about these in order to season further the glutinous biographical harvest (the more we haven't great men, the more we talk about them) is not to help the sensitive processes of creation. Picture Beethoven followed on his country walks by his critics and biographers, hoping to capture his most rapt attitudes and to analyze his reveries. All an art asks is to be allowed to grow; a good soil and climate and a little weeding. It needs no hot-houses or chemicals, nor need it serve a national cause to become eventually the nation's chiefest pride.

What then of institutional music education? We have first the great conservatories, a few with undoubted high technical standards, but staffed more often than not with self-perpetuating disciples of bygone Continental dogma. American students are transformed miraculously into Italian singers, Russian fiddlers, Polish pianists, and French vendors of the *boulangerie*. All musical tongues are learned but our own, which may indeed be a conglomerate but is nevertheless as distinct as the houses we build, the roads we travel and the faces we wear. The ambitious are beguiled by munificent scholarships and other inducements to a career whose public and private support stops short the day school is over. Everything seems to be done in America for students and for celebri-

ties, nothing to support the stages that intervene; nor is any attempt made in the schools, outside of the so-called public-school music (a gray affair) to fit the student in practical accomplishment and an adaptable philosophy to become a valuable and happy citizen if his abilities do not promise a distinguished career. A prodigy always gets a good purse to launch him in his studies, and again a man who enjoyed some notoriety abroad seldom must wait long for a good opportunity to carry on here. But the gifted graduate of an American conservatory, who has completed his formal studies and should be entering the most significant stage of his personal and artistic development, can, if the platoons of a symphony orchestra will not accept him in their worried ranks, save himself time by going straight to teaching school. For patronage ends with the school and does not begin until he has made himself a name. And any one familiar with the business of concert management knows that to launch a career west of the Atlantic is a most expensive luxury. Ten thousand dollars is considered a small sum to begin on, and the talent for getting such moneys from patrons seems to be in the inverse ratio to the musical quality of the aspirant, especially when it becomes evident that most of this money promptly goes down the chute of slatternly self-advertisement.

The universities and colleges, which are fast growing in music, have, of all institutions been the least inhospitable to the native musician. On their faculties will be found many of the ablest and most independent composers, scholars, conductors and *virtuosi* of America, persons who have learned to prefer academic obscurity to a public career, the business of which entails so much compromise with human dignity. Naturally their capacities are little reckoned in New York, whose influential ignorance of sectional developments in the arts reaches into the remotest corners of the land. But along with the better aspects of academic music comes the disproportionate growth of two new specialties, "musicology" and "music education," both of which tend to elevate theory above practice to a morbid degree. Abroad, the first of these modestly called itself music history of *Musikwissenschaft*, and presumed at no time to take precedence over the practical art. The second is virtually an American invention originating in guinea-pig worship. But the good intentions of a number of our university regents and presidents have allowed these researchings (whose bespectacled and bedoctored look comports so much better with academic decorum than the practice of piano, violin and composition, and other noisy and seemingly recreational purists) to become the university's major if not sole contribution to the art. Because a man spent three or four years in libraries and received as acknowledged of this often (at least for any but a devoted scholar) misspent time an Ed. D. or Ph. D., he has earned the right to

"coordinate" a school of fine arts, select a faculty, and direct a symphony. It is much the same as though our sciences were to abolish laboratories, our medical schools to eliminate practitioners from their faculties, or at least to subordinate surgery, gynaecology and neurology to medical history, "educational psychology," and studies in the bedside etiquette. One doubts whether Beethoven himself would be considered fit to teach the young in some of these august places, where music and poetry are so skillfully dissected and their cadavers then left carelessly lying about. We owe a great deal to the work of scholars in the arts. But because music has certain scientific aspects, it does not therefore become a science. And because it has a history, that history nevertheless is a record of its practical development. And because the art requires the transmission of experience from one generation to another, the method of transmission can at no time overshadow the experience itself without disintegrating results. The musicologist becomes to music what the theologian was to religion. His is the science, in the words of Luening, of "words without song." And "education" seems to have forgotten that there was once a system of apprenticeship in the arts, indeed that it flourished during the greatest periods, and that an apprentice went to a master because of his accomplishments and not because he had a clever device for the painless extraction of ignorance.

Nevertheless, absurd as it may seem, that we of all people, whose musical history and experience are the briefest, and who possess the fewest archives of its basic manuscripts, should elevate these studies to such paramount importance, the fact remains that the colleges and universities are the one musical sphere in which an American is not penalized in his own land for being an American.

Unlike most countries abroad where musical life revolved around the opera house, the symphony orchestra is our central institution of music. Opera exists here only in one or two practically Italian institutions which have steadfastly refused all traffic with the American language, its singers, conductors, composers, and stage designers beyond the most reluctant minimum, and then only with the most calculatedly abortive results. It has subsisted mainly on wealthy patronage, along with which it appears to be now declining. Having sent out only surface roots it now suffers undernourishment. In its further decline we lose a colorful institution, but it will doubtless make way for a new stage, which is one of the greatest hopes of new music, whose most legitimate source of originality should be, as always, the appropriate use of the national language, poetry, drama, history and customs. But the symphony orchestra has struck deeper into our national life. Around it virtually all other music revolves. Thus the

conductor of the symphony becomes a final arbiter of musical taste and talent in his community. Politically he is checked only by a governing board, which is usually quite satisfied if the audiences keep coming, and seldom makes artistic suggestions—and by the central concert agent who has in many instances (usually unknown to the sponsors) procured his position, and to whom he pays annual tribute, reputedly as high sometimes as half his salary.

Of the fifteen major symphony orchestras in the United States not one is directed by an American (and it must be acknowledged that art imposes very different conditions for citizenship than the law). How would the American doctor fare with all of the leading hospitals and research institutions governed by Europeans? Let us imagine the nation's central banks, newspapers, factories and universities resting in German, Russian, French or Italian hands. It has not been realized that a symphony leadership is not only an artistic chair but a post of civic responsibility. No newspaper can mould political opinion more strongly than can a conductor shape the musical life of a city. There have been instances in which conductors have realized these responsibilities grandly. The careers of Theodore Thomas, Stock, Gabrilowitsch and Muck are strong testimony, and one could add a few pride-worthy contemporary names if their elimination would not appear accusatory of so many others. But as a general rule a *Kappelmeister* is inclined, if by nothing more than force of training, to evaluate whatever is new here in the light of his own national or racial point of view. Moreover the temptation to use his concerts as a vehicle for the career of friends and countrymen is strong and certainly not entirely reprehensible. The European conductors who are looking for polish, "effectiveness," dramatic climaxes, dynamism and suavity in new scores are not apt to be pleased with the cruder, more folkish and lovely, younger and more enthusiastic musical speech of America. "Why don't you orchestrate more like Ravel?" was one conductor's rejection of a Middle Westerner's work. Granting the works of a few great masters of contemporary Europe, is it necessary to add the *hors d'oeuvres* of foreign musical poetasters while America's writers find themselves paralyzed before the secretarial Maginot Line of the more august *maestri*—beside some of whom the national President is accessibility itself.

There is no question that until quite recently the European has brought to his conducting a riper experience. The opera house, found in every sizeable city in Germany and Italy, was the proving ground through which a conductor might advance as surely as any postman. This enviable institution which we might well emulate, rather than its particular products, developed likewise the singers and instrumentalists who have since occupied the coveted positions in America. In place of this, the American could

gain experience only through the moving picture houses, in the silent film days, the sporadic small musical comedy and opera troupes, amateur and college groups, and of late the Federal orchestras. In few instances given him, a step that would have lost the conductor no prestige and gained some gratitude.

That beyond the conservatory a singer has no career whatsoever to look forward to, save the radio or in rare instances musical comedies and the movies, is little appreciated and certainly not developed by those many teachers of voice that are forever predicting grand-opera careers. I have known trained and gifted singers who have waited five years for a Metropolitan audition, others that were never heard. The occasional stories of careers and experiences gained abroad by Americans are misleading too. While there have been instances in which fortunate singers have bought their way into Continental opera houses, there are scarcely any among conductors, so hermetically has nationalism sealed every profession abroad in the last ten or fifteen years. Even in the most democratic of European countries, an American giving so much as a lesson for a fee, would have received a prompt visit from the police. *Excluded abroad then because he is a foreigner and at home because he is not, what is the American's outlook?*

Now this apathy toward our national music is not a light matter. It develops in the native composer and performer either frustration or vindictiveness. Composers are beginning to find it necessary to organize, an odd state of affairs but understandable. It may point to the rise of a sterile nationalism that has injured European art so seriously of late. America needs not superior rights and national franchises in music, but equal rights. It would be churlish to ignore our indebtedness to the traditions and experience that we have gained from Europe. Without further interchange of art with other lands we must revert to insularity. Nor can we ignore, despite the plight of unplaced American musicians, the claim of those recently from abroad who came here mostly by dire necessity. But the authority and leadership must become and remain ours, at least in some proportion fitting our achievements and aspirations—and I should say justifiably in somewhat greater proportion. As in medicine since the last war, Europe will have to discover that it can now learn much from America in music. The great international *fugue* of art, of which Schumann spoke, has a principal theme that has been sung in turn by Italy, France, Austria, Germany and Russia. Perhaps it has been quietly smuggled of late into American territory — smuggled, since its New World trustees are very watchful. Whether or not this is true, every nation has at some time found it necessary to declare its independence in art. World conditions seem to be precipitating this issue here, forcing

us perhaps out of our traditional modest role. Herman Melville says:

"It is not meant that all American writers should studiously cleave to nationality in their writings; only this, no American writer should write like an Englishman or a Frenchman; let him write like a man, for then he will be sure to write like an American. Let us away with this leaven of literary flunkeyism toward England. . . . While fully acknowledged all excellence everywhere, we should refrain from unduly lauding foreign writers and, at the same time, duly recognize the meritorious writers that are our own; those writers who breathe that unshackled, democratic spirit of Christianity in all things, which now takes the practical lead in this world, though at the same time led by ourselves—us Americans. Let us boldly condemn all imitation, though it comes to us graceful and fragrant as the morning; and foster all originality though at first it be crabbed and ugly as our own pine knots."

Reprinted by permission of THE SOUTHERN LITERARY MESSENGER; F. Meredith Dietz, editor; The Dietz Press, Inc., publishers.

Postscript—1958

WHAT saddens me is that all this is as true today as it was eighteen years ago. Perhaps we are more resigned than we were then, or more polite; but to me the picture is even more grotesque, for what was then a strapping youth led around on silken apron strings begins to look now like a hulking mother's-boy falling into middle-aged decrepitude from want of freedom and exercise. America has long ago ceased to learn any essential lessons conducive to its musical health from the Continent, yet refuses to profit from the one solitary recent example of healthy growth through independent self reliance — namely, England.

If we compare what goes on in three of our largest orchestras today, say Boston, Chicago and Philadelphia, with what we remember under Koussewitzky, Stock and Stokowski, all champions of a living art and men with a sense of responsibility, there is only a dreary conformity at present, with perhaps the same praiseworthy technical perfections. But to what purpose, we wonder, beyond the reiteration of the classics to the point of oppression of the living and a regurgitation of a certain set of fairly mod-

ern European works, nearly every one of which reveals its shallowness after a few hearings? After all, are *Till Eulenspiegel*, *Petroushka* and *Måthis* worth starving America's best talent for? It may be true that our contemporary Americans have not succeeded in measuring up to the classics but we can hardly expect rags to smile like riches. If we allow ourselves a comparison with drama, we never subjected O'Neill, Wilder and Tennessee Williams to a daily contest with Shakespeare, Corneille and Goethe, while they were finding their feet.

I am convinced that any American conductor similarly enjoying the choicest musical plums of a foreign land, like the direction of its finest orchestras, and ignoring the while its living native talent to the same extent, would soon be the target of an irate press and would probably have to answer to our State Department for bad public relations. Of course everyone knows that no American has ever been given such a distinction, since there never has been any semblance of reciprocity between the New and the Old World, where it would have been so simple: what with abundance of wealth on the one side and abundance of opportunity on the other.

Since 1940 a few orchestras of almost major importance have fallen into competent American hands, but despite the integrity of their conductors, their policies continue to turn with the breezes of box office and snobbery, with management prompting behind the scenes. Opera has changed its accent from Italian to Austrian, and yet we are still debating the propriety of using the language of Milton, Keats and Whitman in these places of hyperopic hero worship. With WPA has gone the last shred of governmental aid to our music, and the same millions are since being poured into European operas and orchestras through Marshall aid (quite possibly the most salutary part of the program), thus fortifying further the musical occupation of our own shores with a kind of inverted tariff.

Patrons continue to feel safer in giving their benefactions to gilt-edged places of established wealth, like museums, foundations, universities, etc., from which perhaps five percent will trickle down to honest creative endeavor; rather than to men of talent directly, as of old, where the waste would be negligible (tax deductions are of course equally possible in the latter instance through the agency of recognized institutions.) Perhaps thereby the patrons hope to set a fulsome example of wastefulness in an economy that thrives on waste. The Saturnalia of waste may have taken place when we sent two of our biggest orchestras abroad at large public cost, both of which succeeded brilliantly in demonstrating to Europeans, if

not our power to produce talent, at least our capacity to purchase it from them.

Management has at once stripped the musical tree and neglected its roots for so long a time that the tree is beginning to dry up. Meanwhile the artist as a commanding figure has vanished, having retreated to his only habitable abode in the stable of management: so we may expect no more Liszts or Schumanns to announce and to implement the arrival of future genius, as was true with Wagner, Brahms, Berlioz, Chopin, Grieg, Dvorak, or MacDowell. Authority and largesse no longer dwell together. Money has come between them.

The most hopeful aspect of the musical scene today is the growth of the art in the colleges. Here a great deal entailing enterprise happens that can no longer be afforded in Carnegie Hall and the native American is at no disadvantage. Clearly, the future lies with the amateur. Musicology has achieved respectability along with language and history studies and attracts some very able musicians. It has uncovered much valuable music of antiquity, the while assuming a safe dispassionateness concerning music on our time. As in WPA days, we are flooded with guide books—this time about the elements of music, each author hoping to season the same stale but profitable dish a little differently.

All this while, jazz goes its way, untrammelled with inferiority complexes and weighty responsibilities of tradition and hospitality, and threatens constantly, as Mr. Pleasants has pointed out, to overshadow our serious music. However, its obvious limitations will probably prevent that; and we have yet to see what our symphonists and song writers can do, once performers are made to be a little less precious and native performers are given their innings. Music-education continues blithely to attempt the impossible, substituting ever more method for matter, producing paragons of versatility in the various branches of half-learning, all of which is the wonder of the age. Television is now further speeding the processes of centralization; the minor and bush leagues have disappeared altogether and maybe some time soon the major leagues themselves will become superfluous.

Underneath all these unhopeful signs, there remains, however, a spirit and vitality among Americans that are not to be matched in the Western world, and along with these a creativeness and determination that cannot indefinitely be held back. American democracy is probably not the best of patrons, quite probably the most wasteful; but withall the ultimate product may still be the best of our day. The Resistance has a lively tune to Thoreau's line, "A live dog is better than a dead lion."

The Harpsichord on the Contemporary Scene: Roots for a Tradition

STODDARD LINCOLN

WITH the recent revival of baroque music and old instruments, the harpsichord is once more taking its place as a serious means of musical expression. Contemporary composers have turned to the harpsichord because of its clarity of tone, its more subtle balance in ensemble music and just the sheer novelty of its sound. It has found its way into every medium from the most serious compositions to the TV commercial. Dancers and theatre people are turning to it and it has made great strides in "popular" music.

In this article, I am writing from my point of view as a performer on the harpsichord—pointing out to the composer some of the technical problems he will encounter when approaching the instrument. I am not, here, as much concerned with purely musical values. I will try to point out various ways of treating the instrument drawn from the varying national and chronological styles prevalent when the harpsichord was in its heyday. I will also relate some of the composers who are working with the instrument today to these various schools. First, a few general considerations on the capabilities and limitations of the instrument.

The harpsichord was once considered the grandfather of the piano, but a more careful examination reveals that the two have only the keyboard in common. The harpsichord's musical concept is vastly different, the most obvious factor being that it is a plucked instrument rather than a percussive one. The most difficult difference for the non-harpsichordist to grasp is that its means of expression is in time rather than in dynamics. There is virtually no accent or dynamic change that can be produced by merely increasing finger pressure. Expression is produced by subtle rhythmic alterations, clear articulation and a plethora of ornaments left to the player's discretion. The musical result is essentially the same: fine phrasing and controlled nuances reflect the constant tension and relaxation of the music at hand. However, when an instrumentalist of the 19th Century tradition calls on the harpsichord to accompany him for the first time, there is usually a good deal of heat generated by the conflict of musical expression conceived in time and dynamics.

Perhaps the most obvious and intriguing difference between these two keyboard instruments is the wonderful apparatus the harpsichordist has at his disposal for changing the instrument's color. The harpsichord student is at



first primarily occupied with the possibilities of registration. He mistakenly believes that expression is produced by a spectacular change of keyboards or a sudden thrust of a foot at one of several of the many pedals modern harpsichords employ. The disillusioning truth of the matter is that the fingers are still the greatest means of expression and that registration is merely used to enhance the form of a piece and produce an occasional needed change in color. Actually most harpsichord music was written before pedals were added to the instrument and changes were made by hand drawbars and even by shifting a whole keyboard into another position. Clearly Bach and Scarlatti did not have at their disposal such quick and efficient means of changing the registration at a given moment. Of course, this is no reason to sneer at the modern harpsichordist for making dramatic changes, but history does fortify the concept that the finger is the thing.

The pedals on the modern harpsichord are for changing registration, not for sustaining tone as on the piano.

The unique quality of being able to build up great resonance by freeing the strings from their dampers is peculiar to the piano. The only resonance a harpsichord can build is from those notes which can be held down by the fingers.

To describe the average harpsichord is difficult: in this country the instruments are entirely 'custom built', and the products of European factories differ greatly from model to model. As the 'average' American is synthesized for description, let us describe an 'average' harpsichord, one with two keyboards and four sets of strings (one sixteen foot, two eight foot, one four foot) and a lute stop.* As in organ terminology, the 16' strings sound an octave below written pitch, the 8's at written pitch, and the 4's an octave higher. The lower keyboard can play any combination of 16', one of the 8's, and the 4's by means of pedals. The upper keyboard plays at all times the other set of 8's, which usually has a more nasal sound, and may be coupled to the lower keyboard, and/or luted. Even in this comparatively simple arrangement the combinations are almost unlimited. Many harpsichords have lutes for all of the stops and half stops which cut the volume. The two keyboards are used for sudden changes, the popular baroque echo effect, as well as for a subdued accompaniment in one hand while the other has a predominant melody, as for example in the slow movement of Bach's *Italian Concerto*.

Although the instrument lacks the piano's volume of sound, the harpsichord has a grand spatial concept when it doubles every voice in two or three octaves. This effect cannot be accurately reproduced by the piano no matter how ingenious the doublings, as the added octaves on the piano can never be phrased in exactly the same manner as the notes they seek to enrich. The couplings in the harpsichord produce a color, not another line an octave away from the original (as such doublings do on the piano).

Baroque composers rarely indicated registration and this is perhaps the wisest plan for the modern composer to follow unless he knows the specific instrument he is writing for extremely well or has a harpsichordist to do the registration for him. Even then the performer will often come up with a much more effective registration after working out the piece. The best plan is to indicate a few general dynamic levels and let the performer do the rest.

The same is true of ornamentation, although it is the rare composer who will go so far as to let the performer clutter up his pure melodic concept with a mass of trills and broken chords. A slow sustained line on the instrument loses a great deal unless it is decorated or has

*The lute stop should more accurately be called the harp stop, but as the error is so universal even among harpsichordists, I shall continue to refer to it as the lute. The effect is produced by placing felt dampers over the strings, thus stopping their vibration immediately after the plucking.

absorbing underlying material. Very often the harpsichordist will feel the need to point it up with a few ornaments or enrich the texture by breaking up some of the chords. Again, this must be decided between the composer and performer. A study of the baroque adagio techniques will reveal a very highly ornamented line. A striking example is the slow movement of Bach's transcription of Marcello's *Concerto in D Minor*. The opening sequences gradually assume more decor until the basic shape of the original is barely discernible.

On first acquaintance Couperin and the French appear the most ornamented. In actual performance, however, the Italians were just as complex. The Gallic mind demanded a precise system of symbols to represent what was played, whereas the Italians left the details to the caprice of the performer.

One of the finest examples of a modern composer dealing with this problem is the Sonata for Harpsichord of Vincent Persichetti. The slow movement makes use of an intricate and ornate melody. The result is a deep lyricism rather than the cluttered line so many composers fear.

The harpsichord is actually a difficult instrument for which to write. A pianist can take the poorest composition and flatter it with great crescendos and diminuendos and give it great sonority by a clever use of the pedal. The harpsichord is unable to do this; the music is exposed as it really is and any poverty is immediately apparent.

The composers who write most effectively for the piano are usually pianists. A little familiarity with the harpsichord's means of expression enables a pianist to write effective harpsichord music. Perhaps the most rewarding of the modern composers for the instrument is Daniel Pinkham. Being a harpsichordist, he knows exactly what to do and the performer is never put at the mercy of an idea beyond the instrument's capabilities. Vincent Persichetti and Robert Parris are fine pianists who have taken time to explore the harpsichord with the result that their music is brilliant and will sound well. Perhaps the piano's unbroken tradition accounts for the comparative ease composers have in writing for it. Unfortunately, the harpsichord tradition has been dormant for some 150 years, and the composer has to rediscover its tradition rather than build on an existing one. Certainly a study of harpsichord music at its height will help solve the problems presented by an interrupted tradition. This is evidenced by the fact that there are a few composers who have aligned themselves to a traditional school and have come up with successful harpsichord music. The following brief survey might possibly show that this approach has already born fruit.

The Elizabethan virginalists were the first composers to develop a true and amazingly brilliant keyboard idiom.

The pieces revel in lively variations filled with dashing scale and arpeggio figuration. To balance these pieces there are the subjective contrapuntal Fancies. Few composers have consciously studied these keyboard techniques, however. One of the most charming sets of pieces, obviously inspired by this school, is *Lambert's Clacichord* by Herbert Howells. The pieces include rhythmic dances, lyric airs and austere fancies. This man really understood and loved the school of his native land. Both Otto Luening in his *Fantasia* and Daniel Pinkham in his *Epitaph, In Memoriam Janet Fairbank* have captured the contrapuntal aspects of the English School but few have attempted the dances as has Howells.

Most difficult is the French School, from its beginnings to Couperin. The music, not at all brilliant, is usually subtle and subdued. The repertoire consists almost entirely of dance pieces and the *rondeau*, the bane of French music. The pieces are sprinkled with profuse ornaments which make them unthinkable on any instrument but the harpsichord. To understand the complexity of musical practice during this period one merely need read a few pages of Couperin's *L'Art de Toucher le Clavecin*. Couperin uses ravishing sounds peculiar to the harpsichord and builds delicately detailed structures which almost defy analysis. *Les Barricades Mystérieuses*, *Le Grazouillement*, and *Le Tic-Toc-Choc* are fine models of intricate textures that the harpsichordist loves to spin. These three *rondeaux* make consistent use of one texture. After the texture is established the interest is found in the harmonic scheme. The last two are *pièces croisés* which both delight and baffle the hearer with their constant crossing of voices on separate keyboards. John Lessard's *Perpetual Motion* makes use of a consistent texture with great effect. *Croisé* passages are found in Elliot Carter's Sonata for flutes, oboe, 'cello and harpsichord. One caution: the instrument cannot use its full sound on each keyboard: If the upper keyboard has only one set of 8's, the lower keyboard must necessarily be equally as soft but of a different timbre in order to achieve the true effect of cross keyboard writing. Carter has indicated a registration for a specific instrument, but all instruments will not be able to produce the sound precisely that way. In general the thing to remember is that when two manuals are employed, if the parts are of equal importance, the passage will be soft. If one part is accompanied by the other the melody can be very loud—but there is not much dynamic range left for accompaniment. A much-used texture, first found in French keyboard music and later so popular with the Germans, is the *arpeggiato*. This style is an extension of the *style brisé* derived from French lute music. It is difficult to project because of its inherent improvisatory quality; it supplies a performer with the bare harmonics and leaves figuration and rhythm entirely in his hands. The best-known example of this is found

in Bach's *Chromatic Fantasy and Fugue*. In latter works his German mind demanded more precision and he wrote arpeggiated passages out in specific figurations, as in the first prelude of the *Welltempered Clavier*. The only such modern example I have found is the first prelude of Kurt Henssberg's *Zehn kleine Präludien*. Perhaps contemporary means of achieving harmonic tensions do not lend themselves to this technique. Nevertheless, arpeggiated passages provide a stunning texture peculiar to the harpsichord that could easily be used with great effect.

Italian keyboard music has a lineage difficult to follow. Inspired by the organ, then the violin, it did not develop a genuine harpsichord style until quite late. Although there are handsome sonatas by Paradisi, Galuppi and Platti, interest has always centered more in the field of opera while the keyboard music seems in comparison quite unimportant, even though it did influence Rameau and the later French writers. The outstanding harpsichord composer, Domenico Scarlatti, is a product of the Italian school. However, after visiting England, Portugal, and settling in Spain, he developed a school reflecting the strong rhythmic and percussive music of the Iberian Peninsula. The early Italian style of Scarlatti is found in some of the English 18th Century composers such as Thomas Arne and John Christopher Smith, Handel's *emanuensis*, and in the Portuguese composers, especially Carlo Seixas. The greatest Spanish influence is found in Scarlatti's late sonatas and is continued in the compositions of Padre Antonio Soler, who is enjoying a revival at the moment.

One of the frustrating problems of Italian keyboard music is the rise of the Alberti bass that was eventually to eliminate counterpoint and dominate the piano writing of the classical period. Rare is the piece using this left hand formula that sounds well on the harpsichord, yet we know that even though the piano was invented in Italy, it was soon abandoned to the Germans—the Italian composers persisted in using the harpsichord. The harpsichord of the Italians and Scarlatti seems shockingly inadequate to harpsichordists of today as it consisted of only one manual and two sets of 8's, offering the most limited possibilities for registration. (The Scarlatti harpsichord extended the range one note higher than ours.)

The Italian composers of this period were laying the foundations of the classical sonata-allegro form. The classical tonal arrangement, which certainly had existed for some time, was gradually sharpened by the use of contrasting thematic material. Why was this never really developed in Italy, but left to the Germans? A difficult question and not within the scope of this article. Perhaps one of the answers lies in the nature of the harpsichord as contrasted with that of the piano. It is the rare harpsichord work that has contrasting material. One 'affection' for each movement was the rule, but great variety was achieved within a large work by using different material

for individual movements. Beyond the baroque doctrine of the 'affections', perhaps composers felt that they could not get sufficient contrast from the instrument to use contrasting thematic material structurally. Certainly registration at that time with its clumsy manual apparatus would not allow for quick changes. Of course the finest keyboard composers were capable of this necessary contrast by careful handling of the texture. The only composer who really exploits amazing contrast is Scarlatti. It was left for the classical composers, following the lead of C. P. E. Bach, to develop this technique in the solo classical sonata-allegro, specifically for the piano. This leaves one with the disturbing thought that perhaps the sonata form is not really suited for the harpsichord solo and that older or completely new forms should serve as the foundation for future development.

The finest 20th Century work capturing the rugged percussive qualities of Spanish music is the *De Falla Concerto*. The sharp, dissonant chords given to the instrument lend a wonderful rhythmic punctuation to the piece. Mel Powell, in his *Sonata*, uses the same technique, but one feels on hearing this work that there is so much contrast within each movement that there is not enough differentiation between the separate movements to clarify the overall structure of the work. The finest sonata to my mind is that of Vincent Persichetti. Here real contrast is achieved by the careful handling of the texture within each movement. The three movements are each written in such individual styles that there is no confusion in the mood created by each. The whole piece is carefully given an overall unity by reintroduction of the material which opens the work. In order to write a successful solo sonata, a composer must have a complete realization of the possibilities of the instrument.

With the possible exception of Scarlatti, the German school is the most popular today and certainly shows the strongest influence on contemporary writers for the harpsichord. From Bach one can see to what degree contrapuntal complexity can be carried and study ingenious figuration that seems to be born only of musical consideration but still lies under the hand. John Lessard's *Toccata* springs from this line and may serve as an interesting guide to modern usage for both its merits and shortcomings.

The main problem of the harpsichord in ensemble music is one of balance. Unlike the piano the instrument blends with any instrument; it offers good support but seems unable to bear the most important material of a work without special care. The Baroque concept of a strong polarity between treble and bass left the harpsichord the menial task of merely filling out the harmonies. Its part was not written out but the harmonies were indicated by figures. Thus the instrument was made into a 'continuo', extremely important to the ensemble but

completely lacking in any of the brilliant soloistic elements modern audiences expect in present-day chamber music. As inner voices became more important, the 'cello, which originally doubled the harpsichord's left hand, became a separate part: It was discovered that the harmonies were strong enough as implied in the upper parts—so that the harpsichord was no longer confined to a mere filling-in, but had a part written out as specifically as the others. Examples of this are found in the late Baroque works such as the Bach sonatas with harpsichord obbligato parts and the Rameau *Pièces en concerts* where the 'cello is freed for the first time. Again this development saw its fulfillment in the classical era, the piano displacing the harpsichord.

The best idiom for chamber music with harpsichord is a small combination such as Elliott Carter uses in his *Quartet* for flute, oboe, 'cello and harpsichord. This is one of the most brilliant ensemble pieces in the repertoire today and is also one of the most gratifying from the standpoint of balance. All the parts are brilliant and the harpsichord is particularly bold in its imaginative use of the *style brisé*, the figurative material betraying a study of the recitative passages in the Bach Toccatas. Henry Cowell in his amusing *Set of Four* shows us how a melodic line buried in the harpsichord part is given a clearer definition by lining it with the flute. Robert Parris in his violin *Sonata* writes with such clarity and brilliance that there is never any question of needing another instrument to support the harmonies. Part of this is due to the beautifully wrought contrapuntal lines and his ability to write freely and idiomatically for the instrument, filling out the texture when needed or bringing it down to nothing. The real test is the final Passacaglia which is accomplished without the reinforcement of a 'cello in a form that demands support of the structure from the bass.

So many works for just treble instruments and harpsichord suffer from lack of support that one might almost recommend the use of a bass instrument as a must. Only the composer with a thorough knowledge of the instrument should trust himself to such a difficult task.

Perhaps the most impractical form for the harpsichord is the solo concerto. Except for the Bach concertos and a few German examples, the harpsichord concerto was brought to its height in London in the wake of the Handel concertos. In that country the harpsichord and organ was synonymous as the organ had no pedal board. Hundreds of concertos were produced by Arne, Stanley, Hook, Felton, etc. and were performed on either instrument. Obviously the organ stood up well and was even staunch enough to weather the rigors of outdoor concerts at various pleasure gardens, but public performance of these works by harpsichords suffered from lack of sonority as they still do today. One solution was to write in an antiphonal concerto grosso style. Even so the poor harpsichord

OTTO LUENING*Symphonic Fantasia No. 2**

"Music in the Making"; Cooper Union; New York, N. Y.; October 18, 1957; David Brockman, conductor.

OTTO LUENING AND VLADIMIR USSACHEVSKY*Variations for Tape Recorder and Orchestra*

"Decade of New American Music"; Concert I.N.R.—18, Place E. Flagey, Brussels, Belgium; George Byrd, conductor.

EDA RAPOPORT*Three Pieces for Unaccompanied Violin**

Chamber Music; Carl Fisher Hall; September 18; Yvette Rudin, violin.

"Eda Rapoport was represented by Three Pieces for Unaccompanied Violin, played by Yvette Rudin. These were pleasant, rhapsodic pieces, idiomatically written for the violin, and played with much expressiveness by Miss Rudin."

The New York Times, September 19, John Briggs *Twilight**

Brooklyn Museum Concerts, Brooklyn Museum, Eastern Parkway, Brooklyn, New York; September 22, 1957; Yvette Rudin, violin; Ada Kopetz, piano.

WALLINGFORD RIEGGER*Festival Overture*

The Brevard Gala Festival Series; Brevard, North Carolina; August 10, 1957; the Brevard Orchestra; James Christian Pfohl, conductor.

Variations for Piano and Orchestra

"Decade of New American Music"; Concert N.R.I. (20th)—18, Place Flagey, Brussels, Belgium, October 11, 1957; Grant Johannesen, piano; Milton Katims, conductor.

ALLEN SAPP*The Lady and the Lute*

1. So Smooth, So Sweet, 2. Clear Are Her Eyes, 3. Her Pretty Feet, 4. Put Up Your Silk, 5. When As In Silk, 6. A Sweet Disorder, 7. Go Perjured Man, 8. When I Thy Singing; "Decade of the new American Music", l'Atelier—Ronde, Palais des Beaux-Arts, Brussels, Belgium; October 18, 1957; Helene Rountree-Smith, soprano.

PAUL SCHWARTZ*Variations on an Ohio Folk Tune, Op. 25*

Bäder—und Kurverwaltung Baden-Baden, Germany; August 3; Symphonie—und Kurorchester: Generalmusikdirektor Carl August Vogt, conductor.

"In the Variations on an Ohio Folk Tune by Paul Schwartz, the individual sections bear titles, which obliges the composer to express himself tersely and contrastingly. The whole work thus emerges in sharp relief, and under the impulsive direction of GMD Vogt it did not fail to make its effect."

Badener Neueste Nachrichten, August 5

"Paul Schwartz, whose Variations on an Ohio Folk Tune had their European premiere, makes American music by combining polytonality with primitive melodic elements. On the other hand, he preserves as his Germanic heritage a sense of characteristic counterpoint, concentrated form, and content-revealing orchestration. Solid craftsmanship insured intrinsic contrasting and effective climaxing of the entire work."

Badener Tagblatt, August 5

Chamber Concerto for Two Pianos, Op. 18

Ohio Theory-Composition Teachers Fall Meeting; Mees Hall; Capital University; Columbus, Ohio; October 5, 1957; Kathryn and Paul Schwartz.

HALSEY STEVENS*Go, Lovely Rose*

Hardin-Simmons Choir; on tour; April 1957; Morris Beachy, director.

Like as the Culver

Junior College Music Festival of the Southern California Junior College Music Association; University of Southern California, Los Angeles, California; April 27 and May 24; University of Southern California Madrigal Singers; Charles C. Hirt, conductor.

Sonata No. 3

Pomona College, Claremont, California; Daryl Dayton, piano.

Arioso and Etude

Gladewater, Texas; April 14; Thomas Coleman, double-

bass; Alice Fellows, piano.

Psalm 148

Lambda Alpha Concert; Modesto Junior College, Modesto, California; May 23, Modesto Junior College Madrigal Singers; William Grothkopp, conductor.

Serenade

Modesto Junior College, Modesto, California; March 11; Marjorie Ruby, viola; William Grothkopp, piano.

When Icicles Hang by the Wall; Forty-eight Hours

Los Angeles County Museum; Los Angeles, California; July 21; Margery McKay, voice; the Harper McKay Ensemble—flute, 'cello and piano.

Overture

Idyllwild, California, September 1; Isomata High School Orchestra; Ralph Rush, conductor.

*Adagio and Allegro for String Orchestra**

"Music in the Making"; Cooper Union; New York, New York; October 18, 1957; David Brockman, conductor.

"Of the firsts, the Stevens work was altogether the most substantial. It has . . . solidity, integrity of craftsmanship, feeling and a resoundingly brilliant string layout."

GEORGE TREMBLAY*Serenade for 12 Instruments**

Monday Evening Concerts; Los Angeles County Auditorium, Los Angeles, Calif., Oct. 14; David Raskin, conductor.

LESTER TRIMBLE*Concerto*

Two Concerts of Contemporary Chamber Music by Fromm Fellowship Players; Chamber Music Hall, Tanglewood, Mass., August 3.

Pastorale Quartet No. 2

Carnegie Recital Hall; New York, New York; Beaux-Arts String Quartet, Gerald Tarak and Alan Martin, violinists, Henry Nigrine, violist and Joseph Tekula, 'cellist.

" . . . sprightly quartet which nods in the direction of Stravinsky." *The New York Times*, October 2, 1957, H.C.S.

VLADIMIR USSACHEVSKY AND OTTO LUENING*Variations for Tape Recorder and Orchestra*

"Decade of New American Music"; Concert I.M.R.—18, Place E. Flagey, Brussels, Belgium; George Byrd, conductor.

ROBERT WARD*Sacred Songs for Pantheists*

1. Pied Beauty (Gerald M. Hopkins), 2. Little Things (James Stephens), 3. Intoxication, (Emily Dickinson), 4. Heaven's Haven (Gerald M. Hopkins), 5. God's Grandeur (Gerald M. Hopkins); Composers' Group of New York; Carnegie Recital Hall, New York City; October 3; Rosemarie Radman, soprano; Emanuel Balaban, piano.

The New York Times, October 4, 1957, E.D.

"Mr. Ward writes knowingly and warmly for voice and his richness of harmonic setting is a functional element in the songs as a whole . . . these works were by far the most impressive of the evening. They were heard in their first New York performance."

Musical America, November 1, 1957 R.S.

BEN WEBER*Five Pieces*

"Decade of New American Music"; l'Atelier—Ronde, Palais des Beaux-Arts, Brussels, Belgium; October 18, 1957; Kermit Moore, 'cello.

KARL WEIGL*Scenes from Childhood*

Estes Park Conference; Estes Park, Colorado; August 20, 1957; Luke Bunt, flute; Vally Weigl, piano.

VALLY WEIGL*Beyond Time*

Estes Park Conference; Estes Park, Colorado; August 20, 1957; Laura Murray, soprano; Luke Bunt, flute; Vally Weigl, piano.

Hymn

Tour of the Capitol University Chorus; C. E. Snyder, conductor.

ADOLPH WEISS**Five Fantasies on motives of Japanese Court Music*

Musica Series; Los Angeles City College Music Department; October 10, 1957; Mark Kramer, violin; Adolph Weiss, piano.

BULLETIN



Adolph Weiss



American Composers Alliance

2121 Broadway, New York 23, N. Y.

Officers:

ROBERT WARD, *President*
ULYSSES KAY, *Vice-President*
HUGO WEISGALL, *Second Vice-President*
MIRIAM GIDEON, *Secretary*
AVERY CLAFLIN, *Treasurer*
ROGER GOEB, *Assistant Secretary*
LOCKREM JOHNSON, *Assistant Treasurer*
OLIVER DANIEL, *Consultant*
CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON
ARTHUR BERGER
HENRY COWELL
VIVIAN FINE
ROGER GOEB
ANTONIO LORA
OTTO LUENING
WALLINGFORD RIEGGER
BEN WEBER

Editorial Committee:

NORMAN CAZDEN
FREDERIC HART
EZRA LADERMAN
JOHN LESSARD
LESTER TRIMBLE
BEN WEBER
YEHUDI WYNER

Bulletin Editor: JOHN HERBERT McDOWELL

Associate Editor: DREW CONNER

Milton Adolphus	Forrest Goodenough	Dika Newlin
William T. Ames	Parks Grant	Willson Osborne
Jacob Avshalomov	Robert Gross	Hall Overton
Marshall Bailey	Rudolph Gruen	Robert Parris
Frederic E. Balazs	Elizabeth Gyring	Lec Pattison
Esther Williamson Ballou	Lou Harrison	George Perle
George Barati	Frederic Hart	Solomon Pimsleur
Samuel L. M. Barlow	Herbert Haufrecht	Daniel Pinkham
Leslie Bassett	Irwin Heilner	Paul A. Pisk
*Marion Bauer	Ethel Glenn Hier	Quincy Porter
James Beale	Wells Hively	Leland H. Procter
John J. Becker	William Hoskins	Eda Rapoport
Jack Beeson	Alan Hovhaness	Wallingford Riegger
Arthur Berger	*Lewis M. Isaacs	Danc Rudhyar
Herman Berlinski	*Charles Ives	Pedro Sanjuan
Gordon W. Binkerd	Dorothy James	Allen Dwight Sapp Jr.
Henry Brant	Donald Jenni	Paul Schwartz
Carl Bricken	Lockrem Johnson	Tom Scott
Harold Brown	*Erich Itor Kahn	Frederick P. Search
Thomas Canning	Ulysses Kay	Ralph Shapey
Elliott Carter	Homer Keller	Elna Sherman
Norman Cazden	Harrison Kerr	Hale Smith
Herman Chaloff	Emil Koehler	Russell Smith
Chou Wen-chung	Ellis B. Kohs	Leon Stein
Avery Claflin	Ezra Laderman	Halsey Stevens
Henry Leland Clarke	Victor Landau	Gerald Strang
Ramiro Cortés	Beatrice Laufer	Richard Swift
Henry Cowell	John Lessard	Elias Tanenbaum
Hugo Davise	H. Merrills Lewis	George Tremblay
Richard Donovan	Alexander Lipsky	Lester Trimble
Robert Erickson	Kurt List	Vladimir Ussachevsky
Robert Evett	Normand Lockwood	John Verrall
Vivian Fine	Antonio Lora	Robert Ward
Irwin Fischer	Otto Lucning	Ben Weber
William Flanagan	Teo Macero	*Karl Weigl
Johan Franco	Robert McBride	Vally Weigl
Florence Galajikian	Colin McPhee	Hugo Weisgall
Edwin Gerschefski	Charles Mills	Adolph Weiss
Miriam Gideon	Walter Mourant	Frank Wigglesworth
P. Glanville-Hicks	Otto Mueller	Joseph Wood
Roger Goeb	Robert Nagel	Yehudi Wyner

Affiliated Members: Roy Harris, Mary Howe, Walter Piston, William Schuman

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives,
Mrs. Erich Itor Kahn, Mrs. Karl Weigl
Mr. and Mrs. Harrison Potter

*Deceased

VOLUME VII
NUMBER 3
1958

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
A WORD ON ADOLPH WEISS <i>Henry Cowell</i>	2
ADOLPH WEISS: Autobiographical Notes	2
THE WORKS OF ADOLPH WEISS	6
A COMPOSER REPORTS FROM WASHINGTON..... <i>Robert Parris</i>	7
AMERICAN SONG: An Introduction	<i>Dona Jean Hill</i> 10
SONGS AVAILABLE THROUGH ACA	12
MUSIC OF THE FUTURE: An Open Letter to Audiences.... <i>Andrew Heath</i>	16
CONCERT HALL	18
INFORMATION DEPARTMENT	<i>The Editor</i> 26
ILLUSTRATIONS	<i>Laurence Sabre</i>
COVER PHOTOGRAPH	<i>Alfred Carlson</i>

Articles in the Bulletin represent the opinions of the contributor and do not necessarily reflect the official policy of the American Composers Alliance.

ADOLPH WEISS

ADOLPH WEISS, in his mid-sixties, occupies a unique position among American composers and his music and ideas have had a wide influence on younger musical creators in this country.

He returned from Europe after comprehensive studies with Schoenberg, not only the first American to learn the technique of the twelve-tone row, but the first to bring this technique to this country and spread a knowledge of it here at a time when it was either unknown entirely or badly misunderstood.

At first he became known largely as a Schoenberg disciple; but although he has remained a staunch supporter of Schoenberg, and utilizes his technique of composition as fluently and adroitly as any living composer, it soon became evident that the music of Weiss carries with it the strong imprint of his own approach to music. It is a living demonstration of the fact that the row technique may be applied in building up an individual and personal style. While many dabblers in row technique deal in a watered-

down version of Schoenberg's music, Weiss, like Berg and Webern, uses the technique to enhance his own native creative tendencies. These include a strong sense of the lyrical, the poetic, the curve of beauty of the phrase. There is always a sense of unity and of direction in each movement. Dramatic and melodic ideas are well-contrasted, but his personal sense of musicality always predominates. His music, always well-written and appealing, is original although couched in a known technique.

I cannot think of any music that I respond to more than to his best works, from the string quartet of the mid-twenties through the majestic Theme and Variations for orchestra to the highly original and provocative new work, *Gagaku*, in which Japanese and Western ideas are combined. This is first-rate music.

Mr. Weiss' comments on his life and works are far more to the point than anything that could be written by another.

—Henry Cowell

AUTOBIOGRAPHICAL NOTES

MY mother, née Sophia Soennichsen, came to America only a few years before my birth from Hamburg-Altona and Tondern, where her father had a mill on the dunes. Grandmother accompanied her and everyone in the family had to speak German, for in forty years Grandma could not learn English. I have always been grateful to her for my bi-lingual training, which inspired a love for other languages besides German and English.

On September 12, 1891, I came into this world in the city of Baltimore, Maryland. My father, George Edward Weiss, had come to America from Oelsnitz and Plauen, Saxony, at the age of 6. His family and forbears, the Wolffs, were weavers and textile manufacturers. Father's name was originally Gustav Wolff. He came to America with his mother, a widow, who married again. But Gustav was not happy with his stepfather. He went to Boston to study music with his uncle, who was first trumpeter with the Boston Symphony. Later, father joined the army band as a clarinet player. After a few years of service he became impatient, went A.W.O.L. and "fled" to Can-

ton, Ohio. There he changed his name, worked in a factory and conducted a Canton choir, probably made up of co-workers in the factory. He soon had enough of factory chores and accepted the opportunity to go to Buffalo as clarinetist and bassoonist with the symphony orchestra. Later he went to Detroit and thence to Baltimore. But the great secret of his life, the changed name, he kept to the end. My aunt Bertha divulged it only after his death in 1937.

Father was cruelly strict with his three boys. They had to practice violin or piano every day after school from 4 to 5 o'clock. From the time the boys were six, eight and nine years, respectively, the family reading-circle consumed three hours every Sunday morning with the reading and translating of German and English books such as Darwin's *Voyage of the Beagle* and John William Draper's *Conflict between Religion and Science*.

The practical experience in orchestra-playing began in the public schools and churches. At the age of 16, I became first bassoonist with the Russian Symphony Or-

chestra of New York under Modest Altschuler. I was taken out of high-school at the time to make a tour from coast to coast with the Russian Symphony and the Ben Greet Players in the presentation of Shakespearean plays with incidental music by Mendelssohn, Tschaiowsky and others. The following year I became a member of the New York Philharmonic Orchestra under Gustav Mahler; then followed many years with the New York Symphony under Walter Damrosch.

The desire to study the theory of music brought me to C. C. Mueller and Abraham Liliental, and to Cornelius Rybner and Ward at Columbia University. In 1916 I moved to Chicago to play bassoon with the Chicago Symphony Orchestra under Frederick Stock. There I studied composition with Adolph Weidig and Theodore Otterstrom. From that period remain only *Songs for Soprano* (1916-1918):

1. Nacht-Lied (Hebbel)
2. Auf Poseidon's Gruener Flur
3. It was a Lover and his Lass (Shakespeare) and a *Fantasie for Piano* (1918). Das Maerchen vom Sicherem Mann (Moericke).

In 1921 I went to Rochester as bassoonist under Alexander, Albert Coates and Eugene Goossens. I also played the "movies" at the Eastman Theatre and coached the singers of the Eastman School Opera Department. Howard Hanson presented on the first program of American Music my *I Segreti for Large Orchestra* (1923) after Goethe's fragment, "die Geheimnisse" (the Secrets).

It was then that I decided to go to Europe to study with Arnold Schoenberg in Moedling. In 1925 I went with him to the Akademie der Kuenste in Berlin to be enrolled as a "Meister-Schueler." Schoenberg's interesting class had students from all parts of Germany, from Spain, Czechoslovakia, Austria, England and America. We all had our own ideas about music. Schoenberg encouraged us to review and even severely criticize one another's works. He would be the final arbiter. Week after week we returned for more criticism and encouragement, which really was discouragement for the first year. But we "stuck it out" and my *String Quartet No. 1* (1925), a 12-tone piece, seemed acceptable to the master. In addition to rigid school-work in strict counterpoint and form I completed my *String Quartet No. 2* (1926), also a 12-tone piece, which was performed by the New World

"Tone-Poem for Brass and Percussion" (Copyright 1958 by ACA)

String Quartet for Pro-Musica, New York, in 1929.

Chamber-Symphony for Ten Instruments (1927) was performed under the auspices of the Akademie der Kuenste at the Sing-Akademie, Berlin, Josef Rufer, conductor. In 1930 Nicholas Slonimsky conducted it at Town Hall and the composer conducted it at the New School for Social Research in New York. *12 Preludes for Piano* (1927) were written during this period. I believe they are instructive examples of the various ways of applying the 12-tone technique. They were first performed by Richard Buhlig in San Francisco, 1928, and New York, 1929.

In May 1927, I returned to America and accepted the appointment as secretary of the Pan American Society of Composers. I had to continue with bassoon-playing to make a living, though I tried hard to get a position as teacher of counterpoint and composition. Through the Pan American Society I conducted a number of concerts at the New School for Social Research, concerts which were significant in presenting only premieres of new works. At that time I also helped to organize the Conductorless Orchestra, in which I played the bassoon, and became chairman of the program committee. At Carnegie Hall we presented one contemporary American work at each concert. Ruggles, Cowell, Salzedo, Stillman and Weiss were performed during my chairmanship. The *American Life*, a scherzo "jazzoso" for large orchestra, had its premiere with the Conductorless Orchestra at Carnegie Hall. Olin Downes said of this performance: "The most interesting part of the evening was the hearing of Mr. Weiss' composition. It is an intriguing novelty, cleverly done. Whatever one may think of Mr. Weiss' melodic invention, there is no doubt that he has a flair for orchestral writing" (N. Y. Times, February 12, 1930). In 1931 Nicholas Slonimsky conducted the work on his European tour of Pan-American music.

Sonata da Camera for Flute and Viola (1929) is a 12-tone piece in which the original, the inverted, the retrograde and the inverted retrograde forms are used without transpositions. This fact is stated in the analysis of the work given in the New Music Edition. One critic assumed that I wrote all my works in this manner, for when he heard my bassoon concerto (1949) he heard a 12-tone series with these untransposed forms. Nothing could be farther removed from the truth, for the bassoon concerto is not a 12-tone piece! I cite this as an example of the prejudicial viewpoint and facile generalization which an analysis of a work often inspires. The *Sonata da Camera* was premiered at Town Hall in New York by the Chamber Music Guild, January 16, 1930 (Levit-sky, flute, and Lotte Karman, viola).

The *Seven Songs for Soprano and String Quartet* (Emily Dickenson), 1928, were first performed at the New School for Social Research by Mary Bell and the

New World String Quartet and were recorded by these performers for the first issue of the New Music Quarterly Recordings. The poems utilized are: 1. Poets; 2. The Cemetery; 3. The Railway Train; 4. Chartless; 5. Mysteries; 6. Elysium; 7. I taste a Liquor.

The Libation-Bearers (Choephorae, by Aeschylus), 1930, is a choreographic cantata; the dancers perform on the stage while chorus, soloists and orchestra are in the pit. First performed at the New School for Social Research with Majorie Hyder, danseuse and choreographer, 4 soloists who also sang in the 6-part chorus, and two pianos (in place of an orchestra). The music is written in the Church modes, though the treatment is very free. Through this work I gained a Guggenheim Fellowship for 1932. That stipend enabled my wife and me to spend a quiet year in Arco, Italy, near Lago di Garda in the Raetian Alps, and two months in Barcelona. Excerpts from the *Libation-Bearers* were first performed for orchestra at Los Angeles City College, Mrs. Betty Peterson conducting.

Quintet for Flute, Oboe, Clarinet, Bassoon and Horn (1931) is a 12-tone piece (rather free in treatment), recorded by Co-art in Los Angeles and performed by the American Wind Quintet throughout a South American tour sponsored by the U. S. government and the Rockefeller Foundation in 1941. The five members of the quintet were composers as well as instrumentalists. We were most welcome to the composers and musicians of South America for we gave many premieres of South American works. This tour aroused interest in and awakened a consciousness of native talent, of which most South Americans were previously unaware. The Quintet has won many favorable reviews of which the following is an example: "The Weiss Quintet seemed like a real addition to the ensemble literature in general and received much applause. Not an easy score in the least and yet filled with happy harmonic and melodic leadings that characterized thoughtful and expert musicianship, with no little inspiration" (C. Bronson, Los Angeles Herald Express, November 3, 1938).

Piano Sonata (1932), a 12-tone piece first performed by Lydia Hoffman-Berendt at the New School in 1933, and *Sketches for "David,"* an opera in rhythmic declamation (1932), were the fruits of my Guggenheim year. I hope some day to complete the latter work, although the problems presented in synchronizing rhythmic speech with orchestral lines seem impractical at the present time. Perhaps some day we may become rhythm-conscious to the extent that speech and music can be accurately synchronized.

Upon our return to America, Theme and Variations for Large Orchestra (1933) was composed. The first performance occurred in 1936, Pierre Monteux conducting the San Francisco Symphony Orchestra. The work was

recently recorded for Composers Recordings by Charles Adler and the Vienna Orchestra. Here are two of the reviews of this recording:

"Weiss is a master of the 12-tone style. His **THEME AND VARIATIONS** are connected, in their general emotional tenor, with Whitman's "When Lilacs Last in the Dooryard Bloomed," and they provide a fitting musical commentary on that greatest of American elegies. I know of no American twelve-tone piece, at least on records, that is as moving and eloquent as this. Adler's performance provides a fine effect. This is the only disc version of the music; we should be grateful for it." (Alfred Frankenstein, *High Fidelity Magazine*, December, 1957).

"Adolph Weiss' "Variations" is downright good music. He codifies his music by polyphonic interest, plus a liberal view of twelve-tone technique. The handling of the contrapuntalism and expressive shifting harmonies requires a composer not only with a keen intellect but with an astute sense for creative balance. The piece has real personality." (A. C. American Record Guide, December, 1957).

I was asked to give an analysis of this work, but I would prefer not to use the scalpel on a living body. Rather, leave that to the musicologists who specialize in analysis (right or wrong).

When the New York Symphony Orchestra under Walter Damrosch took over the duties of the N.B.C. staff orchestra, I had to seek work elsewhere. A long tour with the Russian Ballet took me to the Pacific Coast. I enjoyed the short stay in California with the Ballet. Soon after that tour an offer came to play the San Francisco Opera and Symphony, which I gladly accepted. Pierre Monteux proved to be a very good friend, not only by performing my *Theme and Variations* with the symphony, but by demanding that I be retained as bassoonist when the Union required that the former bassoonist, who had been on leave on a job elsewhere, should return to his former post. A compromise was made by the Union, whereby the first chair was to be shared by both players. This I refused to do; so I decided to try my luck in Hollywood.

Suite for Orchestra (1938) consists of classical forms: 1. Un Pezzo Festoso; 2. Galliarda; 3. Pavana; 4. Fantasia; 5. Toccata. This work has been performed only in its two-piano version which I made for the contemporary series of the University of Southern California, where Lillian Steuber and John Crown, faculty members, performed it. *String Quartet No. 3* (1932) was written before my student years at the Akademie in Berlin but revised in 1932. The Kolisch Quartet performed it in Boston and Detroit. When the New Music Quartet of San Francisco performed it in 1936, a review by Alexander Fried stated: "Weiss' quartet is characteristically complex and dissonant to the point of anguish. For all

its weird energetic freedom, its melody has inner meaning. Weiss' creative personality may not be grateful, but it may very well be deep."

Petite Suite for Flute, Clarinet, Bassoon (1939) consists of a Ricercar, Sarabande, Fantasia and Gigue. This work, the wind quintet and my arrangement of the first volume of Bach's *Well-tempered Klavier* for wind quintet comprised the material I contributed for the South American tour of the American Wind-Quintet, of which I was a member, in 1941. My *Violin Sonata* (1941) was performed at a concert of the Los Angeles Society of American Composers by Adrian Grootegood and the composer. The *Passacaglia for Horn and Viola* (1942) was performed also under the auspices of the L. A. Society of American Composers by Mr. and Mrs. Wendell Hoss.

Ten Pieces for Low Instrument (1943) based on choral tunes of Bach, were first performed by the composer and Shibley Boyes at the Wilshire Ebell for Evenings on the Roof Concerts. The pieces show the original, inverted, retrograde and inverted retrograde forms of choral tunes. The accompaniment is arranged for orchestra. *Ode to the West Wind* (Shelley) was performed for Evenings on the Roof in 1945 by William Eddy van Zandt, baritone, Abraham Weiss, viola, and Shibley Boyes, piano. *Protest*, a dance based on a Negro spiritual (1945), was written for Janet Collins, a leading ballerina of the Metropolitan Opera, and performed frequently for two pianos during Miss Collins' transcontinental tour.

A Sextet for Winds and Piano (1947) (the winds are flute, oboe, clarinet, bassoon and horn) was performed for broadcast and *Evenings on the Roof* by the New Music Ensemble and Frances Mullen, piano, 1948. *Trio*



First page of "Concerto for Bassoon and String Quartet"—(Copyright 1952 by ACA).

for *Clarinet, Viola and Cello* (1948), also a "Roof" premiere, was recorded for Composers Recordings by Kalman Bloch, clarinet; Abraham Weiss, viola; Kurt Reher, cello, and sponsored by the Institute of Arts and Letters from which the composer received a \$1,000 award in 1955. The *Concerto for Bassoon and String Quartet* (1949) was first performed by the composer (bassoon) and a Studio Quartet, Scipione Guidi, 1st violin; Miss Gifford, 2nd violin; Robert Lane, viola; Willem van der Burg, 'cello, at the First Congregational Church, Los Angeles. It has been played on other occasions with the composer and the Coriolan Quartet, and recorded for Columbia Masterworks by the composer and the Amati Quartet.

Pulse of the Sea (1950), an etude for piano, was written for Lillian Steuber, who performed it at the Contemporary Music Festival, University of Southern California, and in recitals. A change of management effected a change of personnel at the M-G-M Studios. After a "vacation" of free-lancing and chess, I joined the Los Angeles Philharmonic under Alfred Wallenstein. *Vade Mecum for Wind Players* was started at this time (1951). This is a volume of duos, trios, quartets, quintets for any combination of Flute, Oboe, Clarinet, Bassoon and Horn. The *Concerto for Trumpet and Orchestra* was written in 1952. It is also arranged for two pianos and trumpet

and was premiered in this version at the Spring Festival Concert of the University of Southern California in March, 1953. Lester Remsen was the solo trumpeter. A *Trio for Flute, Violin and Piano* (1955) was written for the Habschied Trio of Mendoza, Argentina. The premiere took place at an ACA-sponsored concert in Schoenberg Hall, U.C.L.A., on which occasion a local critic questioned the right of any of us to compose. He might be correct, but who gave him the right to criticize? God? Well, so did God give us the right to compose.

Five Fantasies for Violin and Piano based on "GAGAKU" (Japanese Court Music) were commissioned by a member of the International Cultural Exchange Association, Tokyo in 1955. The composer was in Tokyo in 1956 with the Los Angeles Philharmonic Orchestra. That oriental tour comprised the principal cities of Japan, Okinawa, Taiwan, Hong Kong, Siam, Singapore and Malay. The "GAGAKU" Fantasies were performed by Mark Kramer and the composer at a concert of the "Musicale" series of the City College, Los Angeles. *Tone Poem for Brass and Percussion* (1957) was completed during my sojourn in New York and Newark last Spring. The work is for 4 trumpets, 4 horns, 2 baritones, 3 trombones, 1 tuba, 2 tympanists (3 drums each) and 4 percussionists. *Rhapsody for Four French Horns* (1957) completes the list up to the present time.

THE WORKS OF ADOLPH WEISS

CFE indicates works available through COMPOSERS FACSIMILE EDITION, American Composers Alliance, 2121 Broadway, New York 23, N. Y.

NME indicates works available through NEW MUSIC EDITION, American Music Center, 250 West 57th Street, New York 19, N. Y.

Title	Length	Agent
SONGS FOR SOPRANO (1916-1918)	8 min.	composer
FANTASIE FOR PIANO (1918)	5 min.	composer
I SEGRETI (Large Orch.) (1923)	12 min.	composer
STRING QUARTET No. 1 (1925)	20 min.	composer
STRING QUARTET No. 2 (1926)	20 min.	composer
CHAMBER-SYMPHONY FOR TEN INSTRUMENTS (1927)	20 min.	composer
TWELVE PRELUDES FOR PIANO (1927)	2-3 min. ea.	NME
AMERICAN LIFE (Large Orch.) (1928)	6 min.	NME
SONATA DA CAMERA (Flute and Viola) (1929)	8 min.	NME
SEVEN SONGS FOR SOPRANO AND STRING QUARTET (1928)	23 min.	composer
THE LIBATION BEARERS (Choreographic Cantata: soloists, chorus & orchestra) (1930)	1 hr. 30 min.	CFE
QUINTET FOR WINDS (1931)	12 min.	CFE
PIANO SONATA (1932)	15 min.	composer
THEME AND VARIATIONS FOR LARGE ORCHESTRA (1933)	15 min.	composer
SUITE FOR ORCHESTRA (1938)	12 min.	CFE
(The first movement, UN PEZZO FESTOSO, arranged for 2 pianos)	4 min.	CFE

STRING QUARTET No. 3 (1932)	20 min.	composer
PETITE SUITE FOR FLUTE, CLARINET AND BASSOON (1939)	13 min.	CFE
VIOLIN SONATA (1941)	16 min.	CFE
PASSACAGLIA FOR HORN AND VIOLA (1942)	8 min.	CFE
TEN PIECES FOR LOW INSTRUMENT & ORCHESTRA (1943)	2-3 min. ea.	CFE
ODE TO THE WEST WIND (Baritone, Viola and Piano) (1945)	17 min.	CFE
PROTEST (Two Pianos) (1945)	8 min.	composer
SEXTET FOR WINDS & PIANO (1947)	18 min.	CFE
TRIO FOR CLARINET, VIOLA AND 'CELLO (1948)	15 min.	CFE
CONCERTO FOR BASSOON AND STRING QUARTET (1949)	14 min.	CFE
PULSE OF THE SEA (Etude for Piano) (1950)	5 min.	CFE
CONCERTO FOR TRUMPET AND ORCHESTRA (1952)	16 min.	CFE
TRIO FOR FLUTE, VIOLIN AND PIANO (1955)	15 min.	CFE
FIVE FANTASIES FOR VIOLIN AND PIANO (based on "Gagaku" —Japanese Court Music) (1956)	4-6 min. ea.	CFE
TONE POEM FOR BRASS AND PERCUSSION (1957)	12 min.	CFE
RHAPSODY FOR FOUR FRENCH HORNS (1957)	18 min.	CFE
VADE MECUM (various winds)		(In preparation)

A Composer Reports From Washington

ROBERT PARRIS

This Report by Mr. Parris was written at the end of 1957, so many of the events he speaks of as taking place "next spring" have already come to pass. Included are the three performances by the National Symphony Orchestra, under Howard Mitchell, of Mr. Parris' own CONCERTO FOR FIVE KETTLE-DRUMS AND ORCHESTRA. (The work is now available through CFE.) *Time Magazine* said "an engaging and often witty piece, full of surprising melodic invention. It had a finely calculated balance of sound throughout."

The Washington, D.C. press also gave the work a fine reception. "Entirely on its own, without any thought of the sensational elements of Fred Begun, who is a virtuoso artist of rare caliber, not to mention the unprecedented fact of its being written for five of the great, hulking copper kettles, it is a marvelous solution to the unique problem of writing such a concerto. Parris, whose technical skills are solid and highly imaginative, has set up thematic material which can be used in ingenious ways both by the soloist and the supporting instruments. The amazing thing about this is that much of this is done by genuinely melodic invention, where unsuspecting minds might have thought it would necessarily be largely rhythmic. (This was Paul Hume, writing in the *Washington Post* for 26 March 58.)

The *Star* headlined "Kettle Drum Concerto is Engaging Piece," and Day Thorpe went on to say: "It is a lively, well knit and engaging piece that musically would delight any symphony audience in the country. A real winner — a piece that should stay in the repertoire."

AROUND the middle of November, 1957, a caricaturist named Aline Fruhauf staged an exhibit of her work in the lobby of the Dupont Theatre here in Washington. Called "The Face of Music in Washington", the show demonstrated something more than the artist's accomplishment. For anyone who wanted to take the trouble to stop and count (making allowances for a few incomprehensibly omitted and those impresarios, museum directors, etc., who were included) there are approximately 30 musicians of professional standing living and working in the metropolitan area. (This, of course, does not include the personnel of large groups, like the National Symphony, etc.). Now, this isn't a very large number in proportion to the total population which is currently something under two million, and cannot account by itself for the lively musical activity here. What we've got, which most cities of comparable size do not, is, in the first place, a great deal of musical criticism for the most part very

responsibly written; in the second, the happy circumstance that the Air Force, the Marines, the Army and the Navy all have first class orchestras stationed in the immediate vicinity; a large number of proficient amateurs which provides an elite and knowledgeable audience; three art galleries and the Library of Congress which regularly present free chamber concerts; and four university music departments, all of which sustain or hire performing groups. This means that there is seldom a day (with the exception of the summer months) without a concert going on somewhere in town; it also means, for the working composer, that there probably isn't a better place in the country to live, if what he has in mind is to hear his music professionally performed and reviewed. This is not to say that the composers who are living here have renounced all thought of being rich and famous in New York, but simply that hearing their work is their first consideration, whether or not they have any feelings about the competition, the nasty critics, the garbage cans, the clatter, the awful cost of living and dying in the big city.

Most of us have pretty strong feelings about these items, of course, but the one which seems most imponderable is the business of making a living; teaching in one of the New York universities, as everybody knows, is very close to an impossibility, and what else can a composer do, but teach? (This isn't altogether a rhetorical question; Stravinsky, in a recent issue of the *Saturday Review*, seems to think we should all write ballets.) Obviously, there are almost as many answers as there are unteaching composers, but the general feeling here is, first, that it's easier to find a teaching job in Washington than in New York, and if you can't find one, the U. S. Government makes at least a decent pinch to do in while you're waiting around.

Many of the composers here have found it convenient to belong to the local chapter of the National Association for American Composers & Conductors; Rev. Russell Woollen, Esther Ballou and Walter Hartley, to mention only a very few of the currently practicing members, are regularly represented on these programs, mostly chamber affairs, given 3 or 4 times a year. There is also a Washington Composers Club which is made up, mostly, of some of the older composers in town—a large part of the tone here, curiously, is set by the comparative youth of almost everyone seriously involved with music — whose music, generally speaking, represents a fairly extreme conserva-

tism. William L. Graves and Emerson Meyers, however, are exceptions; they are still under fifty and handle the modern vocabulary naturally and proficiently. The appearance of Esther Williamson Ballou in Washington was a happy occurrence all the way around. She stimulated many people, not only as a composer but also as performer and teacher, and an increase in this city's professional standards has without doubt resulted from her presence on the musical scene here.

One of the disadvantages of living and writing in the provinces — I suppose everywhere but New York may be called the provinces—is that after a certain number of performances you soon become a "local" composer and, in certain circles, this can be prejudicial. It applies here, for instance, to the Library of Congress concerts: it's exceedingly rare for a Washington composer or performer to be heard there. It does not apply, though, to the National Gallery concerts or necessarily to those of the National Symphony; both Margaret Tolson and Werner Lwyen, for example, have been soloists with both orchestras and last season the Symphony's conductor, Howard Mitchell, gave the first performance of Rev. Russell Woollen's *Toccata*, while Richard Bales at the National Gallery did the same for Robert Evett's *Piano Concerto* with Harry McClure, a Washington pianist, as soloist.

A truly exasperating aspect of musical life here (as in many other cities, is the sometimes belittling treatment the city receives at the cavalier hands of visiting groups; happily, individuals don't have to seethe alone: the press is sensitive to such goings-on and takes every opportunity to express the general indignation. Back in 1953, when the Metropolitan Opera had just staged a new production of *Boris* and given their first performance of *The Rake*, Mr. Bing ostensibly felt that *Samson and Delilah* was fancy enough fare for this backwoods, but the first-string critics on both the *Washington Post* and the *Star* declined to attend. And then, just recently, the Boston orchestra came to town with Sessions's Third Symphony, or at least lots of people thought they had and what's more had paid money to hear it. But Paul Hume, in the *Post* the next day reported under the headline: **BOSTON SYMPHONY PLAYS THREE OLD STAPLES HERE:**

Charles Munch and the great visiting orchestra played three staples . . . but the program said, at the bottom, with asterisk: "First performance in Washington." And thereby . . . hangs a tale. Roger Sessions is one of America's foremost composers. His Third Symphony was announced with much fanfare for last night's program, the orchestra having programmed it the previous night in Carnegie Hall. The hall was sold out well in advance; people expected Sessions in place of which they heard Debussy. There may be some good, valid reason for this disservice to Sessions and seeming alight to Washington. I should like to hear it.

Meanwhile, I protest what is a conscienceless piece of footsy-playing by someone who should be charged for the offense. Is it the conductor, orchestra manager, local orchestra management, or the radio station that broadcast the program? Let us hear.

And the next day:

Neither the radio station broadcasting the concert nor the National Symphony had anything to do with the change. It came from Boston, apparently from Munch himself, but his staff is openly hostile to discussing the matter.

Our own orchestra is more enterprising and considerate, thank heaven, and for this we have Howard Mitchell to thank. There are those who have cavilled at his seemingly narrow taste, which in the past has run largely to Creston and Copland. But the programs of the present season show a much wider range, with nine pieces having their first Washington performance: Schubler's *Passacaglia*, John Vincent's First Symphony, Orff's *Triumph of Aphrodite*, Dello Joio's *Meditations on Ecclesiastes*, my Concerto for Tympani and Orchestra, Vaughn Williams' Eighth Symphony, Ginastera's *Variaciones Concertantes*, Prokofieff's Fourth Symphony and Gould's *Jekyll and Hyde Variations*. In addition, we'll get to hear Blacher's *Paganini Variations*, Barber's *Music for a Scene from Shelley* and Jolivet's Piano Concerto, all three of which have been done here before.

There'll be plenty of new music around next spring, too, when Bales will present his annual series of concerts of American works at the National Gallery. Around the same time, the Pan American Union will put on a series of concerts devoted to new music: the First Inter-American Music Festival. Luis Sandi of Mexico, Violet Archer of Canada, José Ardévol of Cuba, Camargo Guarnieri of Brazil, Roberto Caamano of Argentina, Orrego-Salas of Chile, Tosar-Errecart of Uruguay, Quincy Porter and William Bergsma have all been asked to write pieces for the 4-day exhibition (for money), and most of them have already delivered. Both the National Symphony and the Mexican Symphony, among others, are expected to participate.

But Washington is not, primarily, an orchestral town; the subscription series in Constitution Hall this year consists of only 15 pairs of concerts, with the National playing 11 of these, plus six matinee concerts in the Lisner Auditorium of George Washington University. Chamber concerts form the bulk of the musical life here, with two concerts a week for almost 10 months a year at the Phillips Gallery (the musical program there is expertly directed by Elmira Bier), a concert almost every Sunday evening at the National Gallery and a pair of concerts every week during the winter months in the Coolidge Auditorium of the Library of Congress. For the week in which I am writing, for example, 22 concerts have been

announced, and while some of these are church choir and amateur group affairs, there's nonetheless plenty going on professionally. What we really need here, however, is a chamber music hall of respectable dimensions. At present, the auditorium of Catholic University is most adequate, but it's used only for University concerts, and besides, it's too far from the center of town. The hall at the Phillips Gallery is far too tiny; the East Garden Court of the National Gallery is not only too grandly spacious, but consists almost entirely of stone and exotic vegetation: there's no question, there, whether acoustics is singular or plural, and after one horrifying exposure to a grotesque cumulus of sound which seems to satisfy only the fronds—they flap—most people are more than content to sit at home and hear the broadcast, even if this means a gratuitous intermission gift of Mr. Biggs playing a movement or two of a Widor Symphony. The Coolidge Auditorium of the Library is, of course, the perfect place for chamber recitals, but it is not available for any but those sponsored by the Library. Every autumn the Budapest Quartet returns there with their Beethoven (this season, they surprised everyone by including a Bartok; but of course all the concerts there are paid for by one foundation or another—in this case, the Gertrude Clarke Whittall Foundation—which naturally calls the tune); this year, also, the New York Pro Musica Antiqua group played a beautiful concert there and this week Menuhin will give an unaccompanied recital in the same hall, playing two Bach sonatas and the Bartok piece.

Every so often, the Elizabeth Sprague Coolidge Foundation assembles the works commissioned by it in the preceding few years and puts them on display in her Auditorium. We had one of these exhibitions in October of 1956, which lasted two days and three nights. It was not a particularly distinguished festival. Of the chamber music only Cowell's latest quartet and a fiddle sonata by Mennin were expert. Luigi Dallapiccola had a particularly rough time of it: As Robert Evett put it in the *New Republic*:

At the third concert of the Festival, it turned out that the main attraction — five songs for "baritone e alcuni strumenti" . . . had been scuttled: the baritone allowed that the songs were too difficult, and the alcuni strumenti said they were impossible. So instead of the programmed songs, Sig. Dallapiccola marched onto the stage and fetched the piano the hardest blow that ever had been seen or heard. At just that moment, a Mr. Fuller gave a great squawk and promptly lost his voice . . . I saw more than 200 people get drunk after this episode.

The last concert of the Festival seemed to justify the whole big splash, however, with the premiere of Menotti's *Unicorn et al.* and complaints, even from those who despised all his previous work, were few indeed.

The fall of 1956 saw the birth of the Opera Society of Washington—Washington only in the sense, though, that

the money was put up locally and the group of directors live here; almost all the singers have come from out of town. Mozart's *Abduction* was given at the debut of the Society last year; a piece which patently requires the strictest kind of musical discipline and experience. It didn't come off, and, in hindsight, actually had no right to. The arias and set pieces were left in German while the recitatives were in a new English translation, souped up with current slang. This tended to unhinge a lot of listeners who kept getting caught with their linguistic pants down. The second performance last season was taken over by—according to most opera companies—the only man writing operas these days: Menotti. The second performance of the *Unicorn* was done together with *The Old Maid*.

This year, the Society has programmed the Beethoven *Fidelio*; *Ariadne* and *Così fan Tutte*. *Fidelio* has already been given, but many people are still asking why. While it's more or less agreed that it contains better music than most operas of that period, even the most outrageously improbable Italian opera plots can't hold a candle to this monumental silliness. But perhaps the next two offerings will be more successful: Lisa della Casa has been engaged for the leading roles in both the Strauss and Mozart, and it might be that she can get them off the ground.

The one and a half seasons of more or less home-grown opera here, incidentally, have not been broadcast, even locally, but the National Gallery concerts and most of the Library concerts are, and since last spring the National Symphony has been making tapes of their Wednesday night concerts and relaying them on Thursdays over WGMS, which pretentiously stands for Washington's Good Music Station. It's a "good music station" only from approximately 8 p. m. on, though; about a year ago, the Mutual Broadcasting System adopted the station as its outlet here and during daylight hours it emits ladies' programs, Gabriel Heater's entreaties to buy stuff that ensures your going to the bathroom with terrifying regularity, and something dreadful called a "soapless soap opera" every weekday afternoon in which one of the announcers offers cute comments on the standard opera repertory, totally cancelling any fun that they might still contain.

An equivalent to WQXR or WNYC in Washington would make lots of people happy; so would a symphony season with twice as many concerts; so would less condescension on the part of visiting performing groups; and so would national newspaper and magazine coverage of important musical events here. But the fact is that there's plenty of music around and a great deal of opportunity for both composers and performers and that, after all, is the main thing.

American Songs

With this issue, the Bulletin inaugurates a series of listings of works in various categories. The present list of some hundreds of currently available songs will be followed in the next issue by a list of contemporary American operas.

AN INTRODUCTION

DONNA JEAN HILL

ARE song recitalists short-changing their public: are they delving deeply enough into the contemporary American repertoire? A glance at the weekly recital programs in New York City is not too encouraging in this respect. The singer looking for repertoire is faced with a myriad of problems but they are scarcely solved by still another repetition of one of the relatively small band of hackneyed staples of which potential audiences are increasingly wary.

Recent years have shown an enormous increase in the song literature in English. The following list, which includes only works handled directly by the American Composers Alliance, gives some idea of the ever-swelling repertoire of American song available to the singer in search of a program.

There is a wide breach between *When You Come To The End of A Perfect Day*, Anna Russell's spoof on a tone row: "My heart is red; My heart is rough; My heart has dishpan hands" and *Pierrot Lunaire*. This gap only suggests the changes that have occurred in our song literature in a rather short time. And between these poles is an enormous number of works composed in a great variety of styles and with a vast spread of expressive intents.

Before the list of songs, I should like to say a few words from a singer's viewpoint about a random sampling of this wealth of material which may illustrate the tremendous range of the works here available.

A prolific writer of vocal music is Antonio Lora, whose song, *Maiden*, won the Composers Press 1955 Publication Award. This is one of six songs after poems of Fredrica Blankner, now resident poet at Adelphi College. (Vally Weigl has also utilized a number of her poems). Lora's six Blankner songs are: *Desire*, *Remember*, *Maiden*, *Faerie Frolic*, *Souvenir* and *Tryst*. Although not an actual

cycle, these songs can be done as a group. Especially interesting is *Desire*. Over a languid, harp-like accompaniment the aspiring lyrics grow to a magnificent climax on a high B flat—a singer's dream. The song falls into three sections and a slightly shifting tonality adds spice. Mr. Lora has special insight into the vocal world through his continued work as an accompanist-coach.

Wells Hively is another composer much interested in song. He has been for many years Lily Pons' accompanist. Mr. Hively's *Twilight in Paris* is a unique sketch of a much-elaborated theme: Paris—shades of blue—perfumed breezes—the River Seine, all wafted on swift arpeggios and short scale figures to form a delightful piece which sings itself. Written some years ago, when the composer was particularly prolific in vocal writing, the music is steeped in Impressionism and possesses a delicate beauty. The song is for high voice, is somewhat *da capo* in form and has an excellent dynamic range.

The strong Scottish dialect of Robert Burns finds an interesting habitat in the strongly individual settings by Miriam Gideon of *Four Epitaphs: Epitaph for a Wag Mauchline; Epitaph on Wee Johnnie; Epitaph on the Author* and *Monody on a Lady Famed for her Caprice*. These songs with a slightly atonal flavor are for low voice. They abound in shifting rhythms, contain wide interval leaps and a rich piano accompaniment which suits the mood of Burns.



The Clock Shop, a novel song cycle by Herbert Haufrecht (published by Rongwen Music, Inc.), is for medium voice with piano. This clever group, derived from poetry of Elfrida Norden, has much charm as it runs the gamut of time pieces. Interesting individually or as a cycle, the songs are: *Alarm Clock*, *Grandfather Clock*, *Electric Clock*, *The Ship's Clock*, *The Clock in the Steeple*, *Banjo Clock*, *Cuckoo Clock* and *The Station Clock*. The piano accompaniment, though sparse, is characteristic and effective. Particular numbers, such as *The Ship's Clock*, would be good encores. Witty and candid, these songs express a child's perspective and are certainly appropriate recital offerings.

e. e. cummings has attracted many a contemporary American composer. Gordon Binkerd's lovely song, *Somewhere I Have Never Travelled*, is also attracting performers. The music is in a lilting 6/8 *andante con moto* and travels on sounds which suggest both modal and atonal elements. There are unusual diminished and augmented interval leaps in the vocal line, but they remain singable. There is a nicely complicated piano accompaniment. In general the tessitura is medium to high and a wonderful opportunity for expression exists in the dynamic range which rises to a fine climax.

That Shakespeare is still very much with us cannot better be evidenced than by the number of composers selecting Shakespearean texts to set: Johan Franco (*Two Shakespearean Sonnets*); John Lessard (*Ariel's Song*, *Full Fathom Five*, etc.); Wells Hively (*Three Shakespearean Songs*), to name only a few. In her cycle, *Four Elizabethan Songs*, Vivian Fine uses the work of three other Elizabethan poets as well: John Donne—*Daybreak*, John Lyly—*Spring's Welcome*, William Shakespear—*Dirge* and Philip Sidney—*Bargain*. *Daybreak* ("Stay, O sweet, and do not rise!") is for medium high voice. The melodic line is at once pan-diatonic and chromatic without being unduly difficult. *Spring's Welcome* ("What bird so sings?") is fortified by an ample piano accompaniment and is also for medium high voice. *Dirge* is distinctly for low voice, while *Bargain* ("My true love hath my heart") has a medium tessitura.

Another poet of a past age, now often pressed into service as a lyric-writer, is represented in Jack Beeson's *Three Songs* on poems of William Blake. (The many other composers using Blake texts include Otto Luening, Daniel Pinkham, Russell Smith and Leslie Bassett). Beeson's set is extremely lyrical and captures magnificently the mystical spirit of Blake. The three, *I Laid Me Down Upon a Bank*, *Never Seek to Tell Thy Love* and *I Asked a Thief to Steal Me a Peach*, are short and easily performed together as an entity. They are of varying tempi and excellent vocal line and create a fine mood. Specific-

ally for high voice, they offer a wide range over an accompaniment full of interesting pianistic figuration.

If you want something difficult but most rewarding, examine Ben Weber's *Three Songs for Mezzo-soprano*. They are powerful in dynamic contrast and dramatic content. *Pour Me This Libation*, *Thou My Sacred Solitude* and *Do You Know*—all three create an austere atmosphere, yet are exquisite in musical design. Mr. Weber's *Symphony on Poems of William Blake*, for baritone and orchestra, is the largest-scaled setting for solo voice of that writer.

To those familiar with recital critiques, Peggy Glanville-Hicks' unusual cycle on writings of Virgil Thomson, entitled *Thomsoniana*, will prove a delight. Mr. Thomson's remarks on Stravinsky, Ansermet, Schönberg, Erik Satie and Clifford Curzon are deftly scored for soprano with a small ensemble consisting of flute, horn, piano and string quartet.

Accompaniment by instruments other than piano can be a pleasant change in the midst of a vocal recital. Here are a few examples from Composers Facsimile Edition:

Henry Brant: *Encephalograms* (high voice with horns and percussion).

Peggy Glanville-Hicks: *Letters From Morocco* (voice with chamber orchestra).

Alan Hovhaness: *Canticle* (soprano, oboe, xylophone, celeste, harp and strings).

Russell Smith: *Palatine Songs* (high voice, clarinet, horn, 'cello, vibraphone and cymbals).

Ben Weber: *Concert Aria After Solomon* (soprano with flute, oboe, clarinet, bassoon, violin, 'cello and piano).

Every vocalist must experiment to find works peculiar to his own voice and musical approach and congenial in text. There is ample opportunity in the vast number of American pieces now at hand. The following list of songs available through the American Composers Alliance offers a fertile field for investigation.

* * *

Dona Jean Hill, a native of Cleveland, Ohio, completed her Master of Music degree in music literature at the Eastman School of Music in Rochester and subsequently studied voice at the Juilliard School of Music in New York City. Formerly director of a series of radio programs in the Southwest, she now concertizes in and around New York City. Miss Hill has been soprano soloist with the Wooster Symphony Orchestra, the Eastman Opera Workshop and the St. Paul's Chapel Choir of Columbia University. She also has considerable experience as a teacher of voice, piano and basic theory.

Songs Available Through ACA

KEY: c = Composers Facsimile Edition, 2121 Broadway, New York 23, N.Y.

* = ACA Library, 589 Fifth Avenue, New York 17, N.Y.

(H) = High Voice; (M) = Medium Voice; (L) = Low Voice (More than one letter indicates that alternate versions are available).

All songs with piano accompaniment unless otherwise indicated.

- AMES, WILLIAM**
c Among the Gods (sop; clarinet & string quartet)
- ADOLPHUS, MILTON**
c LilacsM, pf, cl
- AVSHALOMOV, JACOB**
*c On the T'ung T'ing Lake.....H
*c Oedipus' Cradle SongH, L
*c Fu-YiM
*c Fed by my LaborsL
*c The Ch'ing T'ing Mountain....L
*c And Ruth SaidL
c Two Old Birds..Soprano, Cl. & Pf
- BALAZS, FREDERIC**
c For MusicH
- BARLOW, SAMUEL L. M.**
* Cherry TreeM
* La Lune BlancheH
* The Rose TreeH
- BASSETT, LESLIE**
*c Four SongsH
- BAUER, MARION**
* A LetterH
* The SwanH
* Night EtchingH
* Lad and LassH
- BEESON, JACK**
* The HippopotamusH
* Five SongH
*c Three SongsH
* Two SongsL
*c Six LyricsH
* Big Crash Out WestL
* Indiana HomecomingM
*c EldoradoH
- BERGER, ARTHUR**
* GarlandsM
* Words for Music Perhaps..H orM
- BERLINSKI, HERMAN**
* Adventures of IsabelH
- BINKERD, GORDON**
* Somewhere I Have Never TraveledH
- BRANT, HENRY**
c EncephalogramsH & chamber group
- BRICKEN, CARL**
*c EdwardL
* Lord RandalL
- BROWN, HAROLD**
* Miniver CheevyM
- CARTER, ELLIOTT**
* The Line GangH
* VoyageH
* The Rose FamilyH
*c Tell me Where is Fancy BredL, Pf. or Guitar
* Dust of SnowH
- CLAFLIN, AVERY**
c Finale ..Contralto & String Quartet
- CLARKE, HENRY LELAND**
*c Lullaby for a Reluctant SleeperH, L
*c FreedomL
* Canons for one voice and one instrumentM
*c A Woman of VirtueL (reed, percussion)
*c LarkUnaccompanied Soprano
*c OverheardH, L
* The YardstickH
* These are the Times that Try Men's SoulsL
c Rondeau RedoubleM (cl, bn. & 'cello)
*c Le Soleil ni la MortM
*c Spirit of DelightM
- COWELL, HENRY**
* DaybreakM
* The DonkeyM
* Dream BridgeM
*c Fairy FountainM
*c Oh Let me BreatheM
*c The PastureH
* St. Agnes MorningM
* Tom Binkley's TuneL, Hn., & Pf.
*c The Little Black BoyH
* Song Dance ..Bar. or Low Tenor
c Three Anti-Modernist Songs ...M
c VocaliseSoprano, Fl. & Pf.
*c Because the CatH
- DONOVAN, RICHARD**
* Four SongsM
c Five Elizabethan LyricsH & String Quartet
- FINE, VIVIAN**
* Songs of Our Time (1. Soldier's Wife, 2. Stabat Mater)H
* Epigram and EpitaphM
*c Four Elizabethan SongsM
* DirgeL
- FISCHER, IRWIN**
*c God So Loved the WorldH, L
*c How Beautiful Upon the MountainsM
*c NocturneM
*c Song of the Willow Branches..H
*c Come Unto MeH, L
*c Lord, Teach Me Thy Statutes..M
*c O Lord, How Manifold Are Thy WorksH
c God Shall Wipe Away All TearsM
c Love One AnotherH, L
c Psalm of PraiseM
c Taste and See That the Lord is GoodM
c Suffer the Little ChildrenM
- FLANAGAN, WILLIAM**
* Times Long Ago(Song Cycle for Soprano)
- FRANCO, JOHAN**
*c Christmas CarolH
*c ClodaughM
*c Four Dutch Children's Songs..M
* Green RushesM
* High FlightM
*c His Low DoorM
*c Locksley HallM
* Man and GodH
*c Mary, What do you SeeM
*c Night of the Full MoonL
* Old TuneL
* Prayer for CourageM
*c Seven Poems UnderL
* a Tree (song cycle)L
* Story TellerL
*c Garden in AntrimM
*c The Lord's PrayerH
* March MagicH
*c Prayer at the PortalM
*c Under the Shade of the SycamoreH, L
* The Interfaith PrayerM
*c When I Was BornH, L
* The First BornM
*c Song to be Sung to June TwilightM
*c Invocation to LightM
* ReflectionSoprano & Flute
* June Sings to DianeH
c Foot NoteM
*c Husheen, Little One, HushoM
*c Marching SongM
*c A Prayer of RealizationL

FRANGO, JOHAN (Cont.)

- c Sonnet ..Soprano & String Quartet
- *c Til the Old Cat Dies ...2 voices, one H, other L, or H & Pf.
- *c Two Shakespeare Sonnets (43 and 152)H
- *c Two Shakespeare Sonnets (50 & 144)L
- *c Introduction and Virgin Queen's Monologue ...Soprano & Orch.

GERSCHEFSKI, EDWIN

- * Voice of the WindH
- * The ClockH
- * LaiL
- * On His BlindnessM
- * On Hearing the Latest Work ...L
- * To BelshazzarL
- * Wanting Is WhatH
- * Meeting at Night-PartingH

GIDEON, MIRIAM

- * Three Sonnets from Fatal InterviewH
- *c Four Epitaphs for voice and pianoL
- *c MixcoL
- *c To MusicL
- *c Five Sonnets from Shakespeare H, Trpt. & String Quartet or String Orch.
- *c The Hound of Heaven..L, Oboe, & String Trio

GLANVILLE-HICKS, PEGGY

- *c ThomsonianaH
- *c Profiles from ChinaH
- *c Letters from MoroccoH

GOODENOUGH, FORREST

- *c How Do I Love TheeM

GRANT, WILLIAM PARKS

- * The Wild Swan at CooleM
- * CargoesM
- * A Shropshire LadH, L
- * Looking AcrossH
- * Lullaby for Forester's Child ...H
- * When Icicles HangH
- c The Food of LoveM

GRUEN, RUDOLPH

- c VisionM
- * Kaith's LullabyL
- c LifeM

GYRING, ELIZABETH

- *c Blissful Eden (song cycle)....H
- * We Take These Things We Gave AwayL
- *c Song From Henry VIII H & String Quartet
- *c Song From the Tempest H & String Quartet

HART, FREREIC

- * The Water GlassH
- * GrassL
- * Away From MeL
- * If You Had Only ComeL
- * To Look in the HeartM
- * The Useless ButterflyH

HAUFRECHT, HERBERT

- * Clock Shop (Song Cycle)M

HEILNER, IRWIN

- * The ChampionM
- * Scholar in the Narrow Street...L
- * Plucking in the RushesM
- * Eastern GateL
- * On the Birth of His SonM
- * Garlands and FlowersH
- * Little Girl PractisingH
- * Modern YouthM
- * Psalm 23H
- * Santy Isn't Santa ClausM
- * Vernal EquinoxH
- * FutilityM
- * The TravelerM
- * The Herd Boy ..Soprano & Tenor
- * The Red CockatooM

HIER, ETHEL GLENN

- *c Song SparrowH
- c The Bird in the RainH
- c Dusk in the Hill CountryH
- c La Chanson du CordonnierM
- c Wind and SunH

HIVELY, WELLS

- *c Cancion de la VirgenM
- * Cantos de Viegas Cadencias ...M
- *c La Croix de LorraineM
- *c If Music Be The Food Of Love..M
- *c Le Bon PasteurM
- *c Merry MayM
- *c NicoletteM
- *c SandalsM
- *c Songs for a Little SonM
- *c Song on a May MorningH
- *c Three American Indian Songs..H
- *c Three SonnetsH
- * Two Songs (1. Romeo, 2. When the Wind)M
- *c Twilight in ParisM
- c Autumn SongM
- c Romance de la Luna Luna H (Orch. or Piano)

HOSKINS, WILLIAM

- c Ballad of the Trumpet Boy (baritone & orch.)
- c The Lost Lands (mezzo-sop. and string orch.)

HOVHANESS, ALAN

- c Canticle ..(sop. & chamber group)
- * O Goddess of the SeaL
- c Three SongsM or L

JOHNSON, LOCKREM

- c Songs in the Wind (song cycle)M
- *c Psalm 23 ..(soprano, cello, piano)
- *c Psalm 23H, M
- *c Two Songs to a ChildH, L
- c Songs on Leaving WinterL, 'Cello, Piano

KAY, ULYSSES

- c Three Pieces After Blake (soprano and orchestra)

KERR, HARRISON

- * TrioletH
- * FateH
- * A White Moth FlewH
- * DirgeH, L
- * Old LoveH, L
- * Old, Old WindsL
- * I am Your SongL
- * Three Songs to Poems by Edna St. Vincent Millay..H

KOEHLER, EMIL

- * Sonata(soprano and flute)

KOHS, ELLIS

- * Fatal Interview (song cycle) ..L
- * Psalm XXXIIIH

LANDAU, VICTOR

- * From Dewy DreamsH
- * I Who Have No Dearth of WordsH
- * She Weeps Over RahoonH
- * Winds of MayH
- * On the Beach of FontanaM

LAUFER, BEATRICE

- * Afternoon on a HillH
- * Bid Me to LiveH
- * Bread and MusicM
- * The Last WordsH
- * The PastureM
- * Rainy NightM

LESSARD, JOHN

- *c AmarillisH
- *c ArielL
- *c The Bag of the BeeH
- *c The House of the DyingM
- *c InteriorM
- *c LullabyH
- *c Morning SongH
- * Mother GooseL
- * OrpheusM
- *c SebastianM
- *c SiestaM



LESSARD, JOHN (Cont.)

- *c When as in Silks
My Julia GoesM
- *c Five Poems by Robert Herrick
(mezzo-sop, vln & pf)
- *c Four Songs About LoveM
- c Full Fathom FiveM
- *c RecuerdoH
- c Summer WindM
- c Three Songs for
St. Cecilia's DayM
- c AgendaL or M
- c Don Quixote and the Sheep
(bass-baritone & orchestra)

LOCKWOOD, NORMAND

- * Psalm XXIII .. (soprano & Orch.)
- * Oh Lady Let the Sad
Tears FallM
- * River MagicM
- * Six Miscellaneous SongsH
- *c I Know StarlightH
(with piano or chamber group)
- * I Have Painted Elijah
(sop and chamber group)
- * Love's Secret
(sop and chamber group)
- * Mary Who Stood in Sorrow
(sop and chamber group)
- * Sitting in a Tree
(sop and chamber group)
- * Variations on a Popular Theme
(with chamber group)H
- * Six Miscellaneous Songs
(with chamber group)H
- * Riddle Songs (tenor, flute & piano)

LORA, ANTONIO

- *c At Sunset Time
(soprano & string Quartet)
- *c A Holy HillM
- * Look On the Sunny SideM
- *c She Walks in BeautyH
- * A Smile, A Kiss, A TearH
- *c Song of the WaterfrontL
- * Star of My HopeM
- * In JuneM
- *c ReleaseM
- *c The Poet's DreamH
- *c ElixirH, L
- *c DreamM
- *c Through the Eyes of a Babe ...M
- *c MiletusH
- *c Our Lady of SorrowM
- *c Sea SongH, L
- *c Blue LotusM
- *c Sail AwayH
- *c GalateaH
- *c NostalgiaH
- *c WanderlustH
- *c The VeilH
- *c I Saw the RoseH
- *c DesireH
- *c MaidenH
- *c RememberH
- *c TrystH
- *c SouvenirH
- *c Faerie FrolicH

LUENING, OTTO

- *c The DawnH
- *c For Like a Chariot's WheelH
- *c A Roman's ChamberH
- *c Wake the Serpent NotH
- *c To MorningH
- *c VisoredH
- *c Locations and TimesH
- * Divine ImageM
- * Love's SecretM
- *c Infant JoyH
- *c She Walks in BeautyH, L
- *c The Harp the Monarch
Minstrel SweptH
- * Emily Dickinson Song Cycle ...H
- *c Earth's AnswerL
- *c GoodnightH
- *c I Faint, I PerishH
- c The Soundless Song (soprano, 2 violins, cello, flute, clarinet and piano—also soprano and piano)
- c Three Songs for Soprano and Small Orchestra

McBRIDE, ROBERT

- * Bunt StrokesH
- * Dream in a GardenH
- * Fragment of GeniusH
- * She Walks in BeautyL
- *c Vocalise for Voice, Flute and PianoH
- c Nonsense SyllablesH

MILLS, CHARLES

- c Four Songs, Opus 80M
- c Song Without Words ..Alto and Pf
- c Sacred Canticle (chant without words)M

MOURANT, WALTER

- c TrystL

NAGEL, ROBERT

- * MaybeM
- * Dreams in the DuskM



NEWLIN, DIKA

- * Bredon HillH
- * Hester's LullabyM
- * In the ForestH
- * Lost LoveH
- * Three Songs (A. Smith)H
- * Three Songs (Werfel)H
- * LullabyH

OSBORNE, WILLSON

- * Five Songs from
"Chamber Music"H

OVERTON, HALL

- *c Patrico's SongM
- *c Slow, Slow, Fresh FountH
- *c A ToastH

PARRIS, ROBERT

- * Three Songs from
"The Gardener"L

PATTISON, LEE

- * AngeliqueH
- * Sleep NowH

PERLE, GEORGE

- * Two Rilke SongsL

PIMSLEUR, SOLOMON

- * Bright Star (with string quartet)H
- * I am thy ShadowL
- * Love's SecretM
- * Music When Soft Voices Die...L
- * Hebrew Sonnets (in Hebrew)..M
- *c ThrenosH
- * To LightM
- c I Pant for the MusicH
- c To One SingingH
- *c When I Have FearsH

PINKHAM, DANIEL

- *c ElegyH, L
- *c The Hour GlassH
- *c In Youth Is PleasureH
- *c The LambH
- *c Music, Thou Soul of Heaven ...H
- *c Psalm 79H
- *c The Sea RitualL
- *c Slow, Slow Fresh FountH, L
- c Ave Regina ColelorumH
- c Songs of Innocence
(soprano, flute, piano)

PISK, PAUL

- *c Der Abnehmende MondH
(violin, cello, piano)
- * Three Songs with
String QuartetM
- * Four Songs for Voice
and OrchestraM
- * Six Songs, Op. 83H
- * Four Songs, Op. 91H

PORTER, QUINCY

- c The Desolate City
(baritone and orchestra)

RAPOPORT, EDA

- * To a Soldier BoyH
- * We Are ComingL

SANJUAN, PEDRO

- * Tonadilla Espanola (coloratura) H
- * Negra FlorH

SAPP, ALLEN

- * Eight Herrick SongsH

SCHWARTZ, PAUL

- c Three Ducts for Soprano and Tenor (string quartet)
- * Three Songs, Op. 13H
- * A Poet to His BelovedH
- * Two Old Church Songs, Op. 6B (soprano and clarinet)
- c A Cradle SongM
- c Two Church Songs, Op. 6A (soprano, viola, piano)

SCOTT, TOM

- c City SagaL or M
- c Jenny Kissed MeM

SHERMAN, ELNA

- c Evening SongL
- c* May-Day SongL or M
- c St. Francis and The BirdsH (3 recorders, cello, harpsichord)

SMITH, RUSSELL

- *c Songs of InnocenceM
- *c Palatine SongsH (vibraphone, cymbals, clarinet, horn, cello)

STEVENS, HALSEY

- c Quatre Chansons Populaires du CanadaM or L
- * Two Songs (Walter de la Mare)H
- * Leonora (baritone)
- c Early One MorningL or M
- c SonnetL

- c Two English FolksongsM
- c When Icicles Hang By the WallL or M (flute, cello, piano) also (voice and piano)

USSACHEVSKY, VLADIMIR

- * Autumn SongsH

VERRALL, JOHN

- * Sweetest LoveM

WEBER, BEN

- *c Concert Aria After Solomon (soprano & Chamber Orch.) or (soprano & piano)
- *c Five Songs, Op. 15H
- *c Three Songs, Op. 6M
- c Symphony on Poems of William Blake (baritone & chamber orchestra)L

WEIGL, KARL

- * Five SongsH
- * Seven Songs, Op. 1L
- * Three SongsL
- * LiebesliederH
- * Six Songs on Poems by BierbaumH
- c The RefugeeH

WEIGL, VALLY

- c Beyond Time (song cycle)H
- c City BirdsM (flute or clarinet & piano)
- *c Heart We Will Forget HimL (string quartet, or flute & piano)
- * What Shall I Do When Summer.M (flute and voice) or (voice and string quartet)
- c Christ Child's LullabyM (flute or oboe and piano)

- c Dear Earth: A Quintet of PoemsM (horn, violin, cello, piano)
- c Do Not Awake Me (song cycle).M (horn, flute or clarinet, piano)
- c Five Songs of RemembranceM (string quartet) or (flute, or violin or clarinet and piano)
- c In SpringtimeL or M (flute and piano)
- c Lyrical Suite from "All My Youth"M (flute or clarinet, cello, piano)
- c Nature MoodsH (clarinet or flute, violin, piano)
- c The Salutation of the Dawn.....H (violin or clarinet, piano or organ)
- c Seeking YouL (violin or flute, piano)

WIGGLESWORTH, FRANK

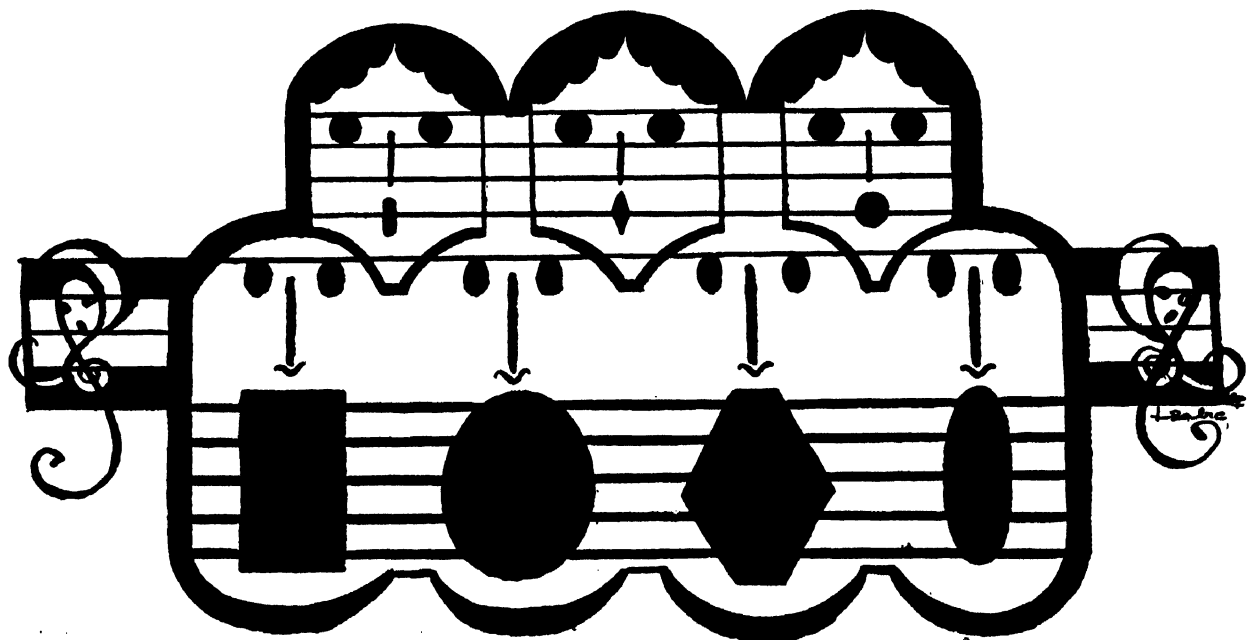
- * Song for a ChildH
- *c LullabyL
- c SongH

WOOD, JOSEPH

- *c Four Chinese Love Poems (song cycle)L
- c Three Songs from the HebridesL or M

WYNER, YEHUDI

- *c ExcuntM
- * O Lovely Restless EyesM
- *c Psalm 119L
- * Young and Golden Haired....M
- * MonkeysM
- c Medieval Latin Lyrics #1.....M (Eng. trans.)
- c Medieval Latin Lyrics #2.....M (Eng. trans.)
- c Medieval Latin Lyrics #3.....M (Eng. trans.)



Music of the Future

An Open Letter to Audiences

ANDREW HEATH

"Honor the old, but bring a warm heart to what is new. Do not be prejudiced against the unknown names."

Robert Schumann

"America is therefore the land of the future, where, in ages that lie before us, the burden of the world's history shall reveal itself."

Hegel

The Philosophy of History



THE worst thing about Chopin," cried his contemporary Thalberg, "is that one does not know at times whether he is right or wrong!" To have said this about the composer who, above all others, is most natural and pleasing to our ears seems foolhardy, especially today when audiences bask contentedly in the now-accustomed warmth of Chopin. Yet how often are the very same words—well over a century later—hurled at composers of our own day?

As history confirms, the crown of critical thorns worn by today's serious composer is not radically different. In no period has he been immediately embraced by the final judge, the audience. Even so, at several points over the last six hundred years composers have produced music seemingly so revolutionary that it was called "new." Thanks ultimately to mass support, much of this "new" music is enjoying a venerable old age. Such familiar and accepted giants as Wagner and Richard Strauss met with violent opposition when, for the first time, they transgressed the harmonic conventions of the day. Resistance to change from the tried and true is as much a part of the Natural Order as wind and rain—and potentially as dangerous.

In the Holy Trinity of music, Composer-Performer-Audience, the composer is now, as always, undaunted. With no guarantee and small hope of a hearing, he puts his message on paper. More and more performers with courage and a sense of their place on the wheels of time are bringing to life these "modern" works. But the third member of the Big Three, the musical audience, is historically consistent in withholding its approbation.

It is reassuring to remember that two of the greatest pianists of the last century were actively aware of the

future of contemporary music. Franz Liszt, always an ardent champion of new music, played Schumann's *Carnival* for the public when the ink was barely dry on the manuscript. Yet because this piece frequently failed to elicit his "customary applause," Liszt scratched it from his programs. This, he writes, was an error which he sincerely regretted afterwards. "It is less dangerous," he goes on to say, "for an artist who truly deserves that name to displease the public than to be led by its caprices. The artist should carry out his serious convictions consistently and perform what he considers best, whether people like it or not. No matter how much the prevailing taste of the day may have seemed to excuse my hesitation in regard to Schumann's works, I unintentionally set a bad example for which I shall scarcely ever be able to make amends."

Clara Wieck, even before her marriage to Robert Schumann, not only played the works of the older masters but established her reputation as a liberal and thoroughly well-informed artist by playing, often for the first time, the then little known works of her contemporaries, Liszt, Chopin, Henselt and Schumann. The length and brilliance of her career is palpable evidence that audiences approved of her programs. Chopin and Schumann might conceivably be floating in a kind of limbo today were it not for the interest of performers like these — and the subsequent approval of audiences.

The foregoing is merely to underscore the fact that music written by now accepted "masters" was, *for its era*, music of the future. Its birth may have been painful, and it may have gasped for air at first. But audiences gradually breathed life into it with such cumulative and constant love that it lives still today. In 1958 we have

music of the present.

What about 2058? Or even 1968?

All signs point to a Golden Age in America, not only for music but for all the arts, possibly even rivaling Greece or Italy in their most flamboyant cultural flowering. As catalytic agents, our own nation has both an external threat of destruction as well as a rich internal economy, each apparently necessary for vigorous artistic progress. We stand in danger of losing ground irrevocably if we do not nurture our living creative artists, particularly our native ones.

Any age in which art attains an apex is founded on a broad base on national culture. Musically speaking, the pyramid supporting Bach or Wagner, Brahms or Debussy, Verdi or Stravinsky, was a highly developed national—not to say nationalistic—school. Recognition of this historical truism in American terms appears with increasing frequency. Witness, for example, the recent music grants of the Ford Foundation. One of these will enable the New York City Opera to confine its spring season this year entirely to American operas. Another will enable six American orchestras to commission eighteen new symphonic works over the next three years.

This kind of investment will determine our future dividends in music. If audiences worship only famous dead composers (usually foreign) and ignore the lesser known ones—perhaps not yet deified by death (usually American)—the musical life of America will resolve itself into what has been termed “a motionless Alexandrianism, an academicism in which the really important issues are left untouched because they involve controversy and in which creative ability dwindles to virtuosity in the small details of form, all larger questions being decided by the precedent of the old masters.” Piteous prospect!

With enlightenment fast spreading, the American composer will want to help himself get performances of his works. Some recitalists and conductors spend weeks and months in search for new scores. Yet many compositions have to be rejected for such reasons as time duration, unidiomatic writing or lack of effectiveness. For example, after exhaustive efforts in quest of a contemporary American piano piece for a Town Hall debut, I feel that the reasons for my selection of Elliott Carter's Piano Sonata (1945-46) may perhaps be illustrative.

Quite apart from the intrinsic merits of the work, it takes about twenty minutes to play. Not ten, which is too short to place it strategically on the program and too long for part of a group. Not thirty which is too much of almost any composer on a recital program. It uses, moreover, many resources and sonorities of the modern piano. Besides the damper and soft pedal, the *sostenuto* (middle) pedal is employed liberally and with great effect. Rapid passage work, arpeggio figuration, brilliant octave and double octave writing are abundant. The piece, in short,

is pianistic. This kind of idiomatic writing makes for an impressive and effective performance. Rare is the performer who will “work up” an ungrateful composition. Redundant though these comments may seem, the number of new compositions that are awkwardly timed, unidiomatic or ineffective is astounding.

More than one aesthete has tossed around the theory that the contemporary artist no longer cares whether he communicates or not. This I find hard to believe. Certainly the composer wants to reach an audience, on his own terms if not on theirs. He will find an audience sooner if he tailors his terms somewhat to fit practical performance.

Only two years ago thirty-five million Americans paid to attend serious music events, while a mere fifteen million paid for the national pastime, baseball. It is always the audience that gives birth to its artists. The criterion for what is good or bad—in music or baseball—derives not only from an abstract standard of artistic excellence, but also from a judgment of what is fitting—that is, humanly desirable—for a particular audience. Surely the ever-growing musical audience in the United States will cheer each new composer as he comes up to bat and at least give him the chance to strike out.

Serge Koussevitsky spoke more ominously: “If we do not support the new, there will soon be no old.”

The foregoing “Open Letter” (in slightly reduced form) was printed by Mr. Heath and enclosed with the program at his Town Hall debut on November 24, 1957. Here is a performer's viewpoint: Ernst Bacon's article in the last issue of the *Bulletin* delineated a composer's position on these and other problems.

Before his New York recital, Andrew Heath appeared as soloist with the Vienna Symphony under Jonathan Sternberg and the Boston Pops under Arthur Fiedler. A conductor as well as pianist, Mr. Heath has been on the staff of the NBC Television Opera Theater as assistant conductor to Dr. Peter Herman Adler. He led the Seventh Army Symphony on an extensive European tour (as the result of competitive auditions) and succeeded Lehman Engel as musical director at the initial season of the American Shakespeare Festival in Stratford, Connecticut.

He was recently named director of the Marlboro, Vermont, summer music festival and musical director of Young Audiences, Inc., in New York. His teachers in piano, conducting and theory have included Robert Casadesu, Gladys Posselt Ondricek, Clemens Kraus, Hans Swarowsky, Paul Hindemith, Randall Thompson, Irving Fine and Nadia Boulanger. Mr. Heath is a graduate of Harvard College and obtained his Masters from the Yale School of Music.

See this issue's Concert Hall section for the critical approbation greeting Mr. Heath's choice of the Carter Sonata. Of his concert the New York Herald Tribune said, “Andrew Heath made his debut recital at Town Hall in an absorbing piano recital of sky-high purpose. Furthermore, his entire program was touched by originality . . .”

Edward Downes wrote in the New York Times, “Mr. Heath's stature grew as his unorthodox program progressed . . . Perhaps his outstanding trait was that there was scarcely a moment throughout the afternoon when he failed to give pleasure to his audience. This, in itself is a rare gift. Hardly less striking was his unflinching sense of style, which was equally at home in the crystalline Clementi, the exuberant splashes of Roussel and the nocturne-like Mazurkas of Chopin. He proved himself a sensitive and probing musician. . . . he had already established himself as one of the major young pianists now before the public.”

Concert Hall

JACOB AVSHALOMOV

Make a Joyful Noise Unto the Lord—Chapel, Reed College, Portland, Oregon; December 12 and 13, 1957; Reed College Chorus; Wind group from the Portland Junior Symphony Orchestra; Herbert Gladstone, conductor.

One-Two-Three for David—Portland Garden Club, Portland, Oregon, September 22, 1957; James Bastien, pianist.

LESLIE BASSETT

*Sonata for Viola and Piano**—Rackjam Building, Detroit, Michigan, December 13, 1957; Robert Courte, viola; Lydia Courte, piano.

"The Bassett work placed heavy demands on both pianist and violist and while it is a composition of remarkable inventiveness, it contained a disharmony that lay not in tonal dissonances so much as in waywardness of ideas. At times the score appeared to send the piano and viola in separate ways, although there was a solidity of purpose in the final slow movement that was lacking in the other three movements."

Detroit News, December 14, 1957; Josef Mossman

Sonata for Viola and Piano—Ann Arbor, Michigan, The University of Michigan, December 17, 1957; Robert Courte, viola; Lydia Courte, piano.

*Sonorities and Lines**—Cass Tech High School, Detroit, Michigan, December 13, 1957; Cass Tech High School Band; Harry Begian, conductor.

JACK BEESON

*Leda** (Text: Aldous Huxley)—Town Hall, New York City, October 30, 1957; Inga Lind, actress; Maxim Schur, piano.

*The Sweet Bye and Bye** (Opera in Two Acts and Five Scenes; Libretto by Kenward Elmslie)—The Juilliard School of Music, New York City, November 21, 22 and 23, 1957; Shirley Emmons, soprano; William McGrath, tenor; Ruth Kobart, mezzo-soprano; Frederick Waldman, conductor; chorus of the Juilliard Opera Theatre.

"Mr. Beeson has a well-developed sense of English prosody. He sets words to music sympathetically. Except for a tendency to make Sister Rose sing at the top of her vocal range, he contrives to make the meaning of the lines count. The problem of recitative has not defeated him because he molds connecting passages to fit character and dramatic situation. He has a generous lyrical gift. Not worried about being fashionable, he is modern enough to employ some rhythmic complexity and to avoid conventionality of vocal line with personal turns of phrase. He has written singable arias, but his most atmospheric pages are for the chorus. His orchestra is songful and colorful."

The New York Times, November 25, 1957, Howard Taubman

"The journalistic acumen of the late Joseph Pulitzer is reflected in the smart, scarehead libretto which his grandson, Kenward Elmslie, has provided for Jack Beeson's new opera, *The Sweet Bye and Bye*. Presented at the Juilliard Opera Theatre, the opera held the interest of its public through colorful contrasts of bathing beauties and long-faced evangelists, reminiscences of the days of Aimee Semple MacPherson, iconoclastic wit and comic-strip melodrama."

Opera News, December 16, 1957

"One of his best passages is a duet between the evangelist, on stage, and another voice with choral background coming over the radio. This was a novel device, and it brought out the best of the composer's inspiration. Mr. Beeson seems to have a gift for melodic declamation . . ."

The Musical America, December 15, 1957, R. E.

"*The Sweet Bye and Bye*, an opera by Jack Beeson to a text by Kenward Elmslie, is an arresting occasion in the dramatic musical theatre. Composer and librettist have plunged headlong

*First Performance

into specifically American problems, floundering sometimes, but producing substantial illumination and excitement. Beeson's opera is directly theatrical, blessedly free from musical ideologies. His prosody is exact and colloquial. In this and in the ability to move convincingly from formal to popular type music he is allied to Virgil Thomson's *Mother of Us All* and Douglas Moore's *Ballad of Baby Doe*. Beeson can use gospel-type hymns contrasting them with each other, but making them somehow compatible with his own style. This last is basically tonal, harmonic interest coming from out-of-key non-harmonic patterns or subtle unexpected tonal shifts. There is a curious oblique harmony in lyric passages; the chords are not quite aligned with the melody. Beeson is a careful craftsman; this effect, which appears chiefly in love passages in Act I is avoided in the reprise in Act II. The intent may be psychological, the lovers more secure at the end; nonetheless, the device gets in the way. Beeson is a cunning man with the voice. The roles are demanding (Rose Ora in particular) but they are beautifully placed. The plot gives obvious scope for choral writing; it is seized magnificently. The orchestra is brilliantly handled, giving punch and security while allowing the voices through. In general, Beeson is at his best when he can play Meyerbeer, with the big effect, the grand gesture. The most memorable scene chills the blood with its brilliant morbidity—Rose Ora's trance-like echoing of her own recorded voice from the memorial service, like Tom Sawyer at his own funeral."

The Musical Quarterly, January 1958, William Bergsma

HERMAN BERLINSKI

Nigun—The Temple, Atlanta, Georgia, November 11, 1957; Robert Baker, organ.

"I was most impressed by the Nigun of Berlinski. The music seemed to express a very deep religious feeling. Really a most unusual piece, and I would be most interested to hear more, and bigger, works from this gifted composer."

The American Organist, January, 1958

GORDON BINKERD

Postlude: Organ Service Number One—Morning Prayer, All Angel's Church, New York City, October 13, 1957; Leonard Raver, organ.

Prelude and Postlude: Organ Service Number One—Morning Prayer, All Angel's Church, New York City, November 10, 1957; Leonard Raver, organ.

Organ Service Number One—Congregational Church, Urbana, Illinois, November 17, 1957; Betty Fredrickson, organ.

Andante for Organ and Postlude: Organ Service Number One—Saint Paul's Chapel, Trinity Parish, New York City, November 27, 1957; Leonard Raver, organ.

*Four Chorale-Preludes** (transcribed for orchestra)—University of Illinois, Urbana, Illinois, January 12, 1958.

Prelude and Postlude: Organ Service Number One—St. Thomas Church, New York City, January 12, 1958; Leonard Raver, organ.

Trio for Clarinet, Viola and 'Cello—Brandeis University, Waltham, Massachusetts, January 13, 1958.

THOMAS CANNING

Hope College Service—The University of Rochester Protestant Chapel, Strong Auditorium, Rochester, New York, November 10, 1957; The University Chapel Choir, Dr. Ward Woodbury, conductor; brass and string ensembles from the Eastman School of Music, David Gilbert, conductor; David Mulbury, organ; Joseph Koplin and John Eckert, trumpets.

"The entire effect was that of a well integrated musical unity, having a single identity all the way through. And it seems to this writer to open up very interesting possibilities in the writing of similarly integrated music for other services, notably those for commemorative occasions."

Rochester Democrat and Chronicle, Sunday, November 17, 1957, H. W. S.

"It had been an impressive and lovely chapel service. It consisted almost entirely of music, all of which had been composed by Thomas Canning, a distinguished member of the Eastman School of Music faculty."

Rochester Democrat and Chronicle, Monday, November 15, 1957, Bill Besney

Mudras (solo dancer, flute, harp, percussion) — Cooper Union, New York, New York, November 8, 1957; Ishvani Hamilton, dancer.

"Ishvani dances to music that was composed especially for her by Thomas Canning, a member of the Eastern School of Music faculty. Described as a 'marriage between East and West,' the music utilizes Oriental rhythms. To the Westerner, it conveys the idea of Oriental music yet seems to be Occidental in nature to the Oriental."

RIT Reporter, Rochester Institute of Technology, Rochester, New York, November 8, 1957

*Four Christmas Pieces**—Centre Street Methodist Church, Cumberland, Maryland, December 24, 1957; W. K. Cole, trumpet; Peggy Thompson, trumpet; Dane Harvey, horn; Ann Thompson, trombone; Thomas Seifert, bass.

ELLIOTT CARTER

Piano Sonata—Town Hall, New York City, November 24, 1957; Andrew Heath, piano.

"It was a bold gesture for Andrew Heath to open his debut recital at Town Hall yesterday with the American composer Elliott Carter. For, although this magnificent work won high praise when it was first performed here eleven years ago, it has not been heard so often in the meantime as one could wish, and it remains a difficult work for the performer and many listeners as well. Yet Mr. Heath communicated its warmth, its melodiousness, its moments of grandeur and its more delicate hues as one to the manner born. He gave no sense of speaking a strange language, of struggling conscientiously with an abstruse modern idiom that might set the work apart from comfortably familiar music. The warm applause at the end of the twenty-five minute work showed how well he had succeeded."

New York Times, November 25, 1957, E. D.

"Carter's Sonata, which is eleven years old, is a work of meticulous skill and dignity, thought through with something close to painful integrity. Its debt to Copland's piano music is more than passing and, like it, notably reliant on sharp dynamic contrasts and delicate chord spacings for its expressive power."

The New York Herald Tribune, November 25, 1957, W. F.

"... interesting ideas and various moods . . . Carter's pianistically conceived sonorities. . ."

Musical America, December 15, 1957, D. B.

Sonata for Harpsichord, Flute, Oboe and Cello—Music In Our Time; The Kaufmann Concert Hall, YMHA, New York, New York, January 19, 1958; Robert Conant, harpsichord; Anabelle Hulme, flute; Josef Marx, oboe; Lorin Bernsohn, cello.

"Mr. Carter's Sonata for Harpsichord, Flute, Oboe and Cello evoked all sorts of fascinating sonorities, tensely linked together in a line of idea which was both highly 'advanced' and directly communicative."

The New York Herald Tribune, January 20, 1958, L. T.

"The other work was one that has already won its spurs, Elliot Carter's lively and fanciful Sonata for Harpsichord, Flute, Oboe and Cello."

The New York Times, January 20, 1958, Ross Parmenter
Variations for Orchestra—Donaueschingen Festival, Donaueschingen, Germany, October, 1957; Südwestfunk, Hans Rosbaud, conductor.

"A well-written work for which the composer, who was present, received a warm reception."

Musical America, November 15, 1957, Everett Helm

RAMIRO CORTES

Three Lyric Pieces (for 'Cello and Piano)—The Institute of Contemporary American Music, The Julius Hartt Musi-

cal Foundation, Hartt College of Music of the University of Hartford, Hartt Auditorium, Hartford, Connecticut, November 24, 1957; Dorothy Fidler, 'cello; Irene Kahn, piano.

HENRY COWELL

Symphony No. 11—Carnegie Hall, New York City, November 19, 1957; The Philadelphia Orchestra; Eugene Ormandy, conductor.

"... the music has a disarming modesty. What he has written is a suite rather than a symphony. His melodic material has a folklike quality, and some of his instrumental touches have the air of being advanced. He requires a large orchestra, including Balinese cymbals, if he can get them and a set of bowls (glass or kitchen porcelain will do, the score avers). In the fifth section that seeks to evoke magic and mystical imagination the violins and later all the strings play glissandi in artificial harmonics."

The New York Times, November 20, 1957, Howard Taubman

"Henry Cowell's 'Eleventh Symphony' is not really a symphony but a sort of suite in seven short movements. It starts very pleasantly, has some spanking good tunes, and Mr. Cowell writes with feeling and now and again with considerable felicity . . . His orchestral writing is deft and . . . full of real tricks . . . the composer must have had fun putting together this piece and the listeners too liked the eerie glissandos and the perambulating battery of noisemakers."

The New York Herald Tribune, November 20, 1957, Paul Henry Lang

"... one of the most impressive additions to the American repertory of recent years. . . . The symphony spans the life of man, singling out the events marked in song or dance, achieving a thoughtful and forceful gamut of feeling and drama. Mr. Cowell proclaims himself an American master here."

The New York World-Telegram, November 20, 1957, Louis Biancolli

"... it is delicately, robustly, winsomely, wangingly written for a large orchestra with a vast array of percussive effects from the Balinese to the Harlemaesque. . . . I kept thinking how wonderfully it would hi-fi, and I am sure Cowell was not without such thoughts of his own."

Saturday Review, Irving Kolodin

"... the Symphony is an extremely amiable work, fun to listen to, and nicely put together. As a matter of fact, it could be well described as a manifestation of the 'play instinct' in music. Cowell loves to lay on great layers of his sweetly ingenuous harmonies and let them wander into every nook and cranny, over rounded hill and dale . . . Cowell's 'Ritual's' . . . are essentially an ebullient manifestation. . . ."

The Nation, December 7, 1957, Lester Trimble

"The symphony had an unqualified success with the New York audience. It is interesting to note that this work of a resident of New York City reached Carnegie Hall only after it was played in Berlin. . . . Although we are indebted to Eugene Ormandy, we hope that Cowell's twelfth and/or thirteenth symphonies will be played by the New York Philharmonic Orchestra in the not too distant future."

Musical Courier, December 15, 1957

Symphony No. 11—Philadelphia, Pennsylvania, November 8 and 9, 1957; The Philadelphia Orchestra, Eugene Ormandy, conductor.

Symphony No. 11 — Baltimore, Maryland, November 27, 1957; The Philadelphia Orchestra, Eugene Ormandy, conductor.

"It is a superb piece of writing, the product of a composer who has long been one of our foremost creators and champions of twentieth-century music. The interweaving of the many themes is magnificent, from the opening phrase, which later becomes the lament for the ritual of death, through the delectable dance figures and rhythms which recall the many streams which have flowed into America's great body of folksong."

The Baltimore Evening Sun, November 28, 1957, George Kent
Music for Orchestra—1957—Northrup Auditorium, Minne-

apolis, Minnesota, November 1, 1957; Minneapolis Symphony Orchestra, Antal Dorati, conductor.

"After intermission came Cowell's ingenious essay, most pun-
gently scored with high-spirited episodes for unorthodox per-
cussion, rushing figures and fast upward runs—music of 'Ameri-
can' sound in its opening country dance theme and the nostalgic
tune used as its foil. This is a lively, good-humored work, both
sweet and tart to the palate."

The Minneapolis Star, November 2, 1957, John K. Sherman

"This was a lively and pleasant piece, built with fine skill and
ingenuity out of four brief ideas—a four-note motive, a little jig
tune, a scampering figure first sounded by solo flute, and a lyrical
theme of rather western American character. Among its
attractive features, too, was bright, transparent scoring in which
colorful use was made of percussion."

St. Paul Pioneer Press, November 2, 1957, John H. Harvey
Hymn and Fuguing Tune No. 3—Vancouver, British Col-
umbia, Canada, December 15, 1958; Vancouver Symphony
Orchestra.

RICHARD DONOVAN

Songs of Nature—Carnegie Recital Hall, New York, New
York, December 10, 1957, St. Cecilia Club; Hugh Ross,
conductor.

To All You Ladies Now at Land — Princeton University,
Princeton, New Jersey, November 15, 1957, Yale Glee
Club; Fenno Heath, conductor.

Yale University, New Haven, Connecticut, November 22,
1957, Yale Glee Club; Fenno Heath, conductor.

VIVIAN FINE

String Quartet — Skinner Recital Hall, Vassar College,
Poughkeepsie, N. Y., November 21, 1957; The Claremont
String Quartet, Marc Gottlieb, violin; Vladimir Weisman,
violin; William Schoen, viola; Irving Klein, cello.

JOHAN FRANCO

Theme and Variations—Town Hall, New York, December
2, 1957; Richard Cass, piano.

"... proved to be Debussyish, spiced with cluster chords and
jazzy Gershwinisms, a pianistic work that affords the player
ample opportunity for display."

The New York Times, December 3, 1957, John Briggs

Prelude & Toccata on Hansel's Tune—University of Chicago,
Chicago, Illinois, December 1, 1957; James R. Lawson,
carillonneur.

Serenade Concertante—4th Annual Symposium of Contem-
porary Music at Southwestern Louisiana Institute, Lafay-
ette, Louisiana, December 2, 1957; William Masselos,
piano; Vincent de Frank, conductor.

*Sinfonia**—4th Annual Symposium of Contemporary Music
at Southwestern Louisiana Institute, Lafayette, Louisiana,
November 25, 1957; Vincent de Frank, conductor.

*Pastorale**—Southeastern Composers League Festival at
George Peabody College, Nashville, Tennessee, November
22, 1957; Jean Martin, oboe; Shirley Marie Watts, piano.

*Three Intermezzi** (piano, 4 hands)—Southeastern Com-
posers League Festival at George Peabody College, Nash-
ville, Tennessee, November 21, 1957; Philip Slaters and
Shirley Marie Watts, piano.

*Three Songs** (1. Clodagh, 2. Prayer at the Portal, 3.
Under the Shade of the Sycamore Tree)—Composers Group
of New York City, Carnegie Recital Hall, New York, New
York, January 21, 1958; Jan Ruetz, mezzo-soprano; Johan
Franco, piano.

MIRIAM GIDEON

Mixco, To Music**—B. de Rothschild Foundation for the
Arts and Sciences, Chamber Music Evening, New York
City, October 24, 1957; Marvin Hayes, bass baritone; Rob-
ert Helps, piano.

Mixco, To Music — Twilight Concerts, Carnegie Recital

Hall, New York City, November 30, 1957; Marvin Hayes,
bass baritone; David Garvey, piano.

"Miriam Gideon's 'Mixco', which was having its first per-
formance along with her 'To Music', revealed itself as an un-
usual creation in which the poems stanzas were set, in alterna-
tion, in English and in Spanish. The music was lovely and,
while stylistically consistent, made clear differentiation in its
treatment of the two languages."

New York Herald Tribune, December 1, 1957, L. T.

Mixco, To Music—Skinner Recital Hall, Vassar College,
Poughkeepsie, N. Y., November 21, 1957; Marvin Hayes,
bass-baritone; Lalan Parrott, piano.

PARKS GRANT

Suite for String Orchestra—Southwestern Louisiana Insti-
tute, Lafayette, Louisiana, November, 1957.

Instrumental Motet for String Orchestra — Southwestern
Louisiana Institute, Lafayette, Louisiana, November, 1957.

Friendship and Freedom—Jackson, Mississippi, October 26,
1957; Millsaps College Choral Union, Holmes Ambrose,
conductor.

Poem for French Horn and Organ—Nashville, Tennessee,
November 1957; George Peabody College.

ROGER GOEB

*Sonata for Solo Violin**—Music In Our Time, Kaufmann
Concert Hall, New York, New York, January 19, 1958;
Max Pollikoff, violin.

"Goeb's Sonata for Solo Violin was, similarly, a complete
and original-voiced success, rhythmically potent, colorful as a
Fourth-of-July display, and deeply feeling."

The New York Herald Tribune, January 20, 1958, L. T.

"Especially impressive was Roger Goeb's Sonata for Solo Vi-
olin, which was completed only a month ago."

The New York Times, January 20, 1958, Ross Parmentier

HERBERT HAUFRECHT

A Walk in the Forest—Brookline Youth Concerts, Brook-
line, Mass., October 26, 1957; Boston Symphony Orchestra,
Harry Ellis Dickson, conductor; John D. Corley Jr., nar-
rator.

ALAN HOVHANESS

*Meditation on Zagreus and Meditation on Possidon**—
Sanders Theater, Harvard University, Cambridge, Mass.,
October 6, 1957; Luise Vosgerchian, piano.

"These are darkly colored works, now stormy, now somber,
full of rhythmic complexities. Sonorous and at times brooding,
they are difficult pieces for the performer and it is greatly to
Miss Vosgerchian's credit that she managed them with such
vigor and sensitivity. There is a certain harshness and vitality of
the sea in the "Poseidon," depicting the ruler of the sea. Hov-
haness' resourcefulness and skill shine through the works that
are not as immediately appealing or ingratiating as his more
familiar blending of the music of the East and West, but it is
music of power and force."

The Boston Daily Globe, October 7, 1957

Prelude and Quadruple Fugue—Winnipeg, Manitoba, Can-
ada, November 7, 1957; Winnipeg Symphony Orchestra,
Russell Stranger, conductor.

*Prelude to Dawn at Laona** (Cantata for Soprano and
Piano), *Meditation on Zagreus, Meditation on Possidon*,
*Do You Remember the Last Silence**—Composers' Show-
case, The Nonagon, 99 Second Avenue, New York, N. Y.,
December 15, 1957; Alan Hovhaness, piano.

Prelude and Quadruple Fugue — Murat Theatre, Indian-
apolis, Indiana, November 9 and 10, 1957; The Indian-
apolis Symphony Orchestra, Izler Solomon, conductor.

Glory to God—Jordan Hall, Boston, Mass., December 10,
1957; The Student Chorus of the New England Conserva-
tory, Lorna Cooke de Varon, conductor.

"From Alan Hovhaness, who used to live in Boston, came a
completely revised version of "Glory to God," which he orig-

inally composed for the New York Collegiate Choral just three years ago. This work exploits much of the Oriental idiom associated with Hovhanness in the use of varied percussion instruments, including vibraphone, and in the convolutions of vocal melody. A saxophone figures prominently among the brass instruments used. This work, like the *Sinfonia Sacra*, tells the Christmas story, but in English, which sometimes fits uneasily upon the Orientalisms of the musical style. Nonetheless, "Glory to God" holds the ear and the willing attention all the way."

The Boston Daily Globe, December 11, 1957, Cyrus Durgin
Tower Music—Kansas State College, Fort Hayes, Kansas, December 15, 1957.

Hanna (2 clarinets and 2 pianos); *Lazar* (piano); *Mihr* (2 pianos)—University of Illinois, Urbana, Illinois, Lincoln Hall, December 3, 1957; Ann Halprin, dancer.

Shepherd of Israel (cantata)—Detroit, Michigan, October 23, 1957; Detroit Friends of Music, Paul Olefsky, conductor.

Prelude and Quadruple Fugue—Washington, D. C., November 15, 1957; American University Orchestra, George Steiner, conductor.

Alleluia and Fugue—Town Hall, New York, January 19, 1958; group from the Boston Symphony Orchestra, Russell Stanger, conductor.

"The afternoon's new work, Hovhanness' *Alleluia and Fugue*, proved to be, especially in its opening section, a lovely work, resonantly written for strings and boasting a dovetailed, interlaced texture that, for all its echoes of Vaughn Williams, struck the ear with grandeur and power. Indeed, the *Alleluia* is Hovhanness at his best, a fact clearly realized by Mr. Stanger, who treated the debut piece with all the attention and care he had previously lavished on his performance seasoned classics."

The New York Herald Tribune,
January 20, 1958, Jay S. Harrison

"Alan Hovhanness' '*Alleluia and Fugue*' was the work new to New York. With its songful, modal, religiously intense '*alleluia*,' it proved well suited to Mr. Stanger's style, and it was favorably received by the audience."

The New York Times, January 20, 1958, R. P.

Mysterious Mountain — Detroit, Michigan, December 29, 1957; Detroit Symphony Orchestra, Alan Hovhanness, conductor.

"Major contribution to the concert was by the American composer, Alan Hovhanness. . . . The composer is unique in his generation. His strivings are in the direction of spiritual perfection in musical creation rather than the astonishment of his contemporaries. His use of the large orchestra is unique in itself. With it he conveys a musical message that is intensely personal, but at the same time having a general esthetic appeal. He has been best known generally for his entranced music for the Broadway success, '*The Flowering Peach*.' Much of that same delicacy is evident in this symphonic music. It is a delicacy, though, which is not at all fragile, being attained through a feeling for transparency, even in the use of large tonal masses. If the composer has any idiosyncracies, they are in a predilection for harp and celeste, which he uses freely. It is not their employment, however, that is entirely responsible for the beauty of the orchestral tone he commands. . . . The '*Mysterious Mountain*' symphony certainly needs to be heard frequently. One would think it the especial duty of the Detroit Symphony Orchestra to foster it."

Detroit Free Press, December 30, 1957, J. D. Callaghan

Mysterious Mountain — Severence Hall, Cleveland, Ohio, December 26 and 28, 1957; The Cleveland Symphony Orchestra, Robert Shaw, conductor.

"What ever meaning is intended, it might be said that this is the kind of mountain that meets Mohammed half way. It is pleasing to come across a composer who, in these turgid times, dares to write consonant harmony and fairly diatonic melody. It is also commendable to be able to do this without sounding in the least commonplace. The work has an impressive sonorous impact, is masterfully constructed and evokes an atmosphere of spirituality not often heard in contemporary music. It was sym-

pathetically performed by Shaw and the orchestra and warmly received by the audience."

The Cleveland Plain Dealer, December 27, 1957, Herbert Elwell

"Alan Hovhanness' '*Mysterious Mountain*,' heard for the first time in Cleveland, completed the program. Judging by this piece Hovhanness writes with a pen dipped in the past, unafraid to use old devices and sounds. But he infuses them with his own personal characteristics, updating the materials so that the music does not sound in the least old-fashioned."

The Musical America, January 15, 1958, Frank Hruby

Symphony No. 1, "Exile"—Toronto, Canada, January 6, 1958; C.B.C. Symphony Orchestra, Victor Feldbrill, conductor.

"The *Exile* was a pleasant surprise. It abounds in folklike melodies, echoing the composer's Armenian background. We liked particularly the effect of solo woodwinds against a background of plucked strings and harp, in the first movement; the colorful use of a rhythmic fragment of a theme repeated by a variety of solo instruments, in the dancelike scherzo, and the chorale of the finale, interrupted frequently by a fragmentary fugue that incorporated a bit of folk melody."

The Globe and Mail, Toronto, Canada,
January 7, 1958, John Kraglund

CHARLES IVES

The Unanswered Question—The Cleveland Orchestra Tour: Museum Peristyle, Toledo, Ohio, November 12, 1957, and at Memorial Hall, Columbus, Ohio, November 15, 1957. The Cleveland Orchestra, George Szell, conductor.

ALL IVES PROGRAM:—University of Richmond, Richmond, Virginia, Keller Hall, December 8, 1957 (Commentary by Dr. John White).

From the *Second Piano Sonata*, "*Concord, Mass.*": *The Alcotts*, Thoreau; John White, piano.

Seven Songs: *Abide With Me*, *The Circus Band*, *The Children's Hour*, *Serenity*, *The Side Show*, *Evening*, *Charlie Rutlage*; James Erb, tenor; Roy Jesson, piano.

Trio: Largo; Frederick Neumann, violin; Robert Barker, clarinet; Roy Jesson, piano.

Fourth Violin Sonata (Children's Day at the Camp Meeting); Saul Kay, violin; John White, piano.

"A rare opportunity was afforded music lovers yesterday afternoon at the University of Richmond when a stimulating and informative concert, "An Introduction to the Music of Charles Ives (1874-1954)" was presented by the Department of Music. Dr. John White, head of the department, read a comprehensive commentary which helped his audience tremendously in an appreciation of this provocative, unique American composer and his distinctively different music. This reviewer found absolutely nothing in the entire concert that was "hard to take." If there were dissonances, they were convincing dissonances (and there was plenty of consonance); if there were "effects," they made sense when one knew a little bit about the musical idea; if there was bombast, it had a purpose. One does need a certain background for understanding Ives's meaning, and this is why we praise the excellent commentary. As for the music of this concert, two movements of the *Second Piano Sonata*, "*Concord, Mass.*" sensitively played by Dr. White, were entitled, respectively, "*The Alcotts*" and "*Thoreau*." In seven songs expertly set forth by tenor James Erb with Roy Jesson accompanying, we had perhaps the most entertaining music as well as the most religious. In "*Abide with Me*," written when Ives was only 15, in the calm, introspective "*The Children's Hour*," in "*Serenity*" and in "*Evening*," we heard the deep, religious side and the profound, yet simple, seriousness of the composer. Interspersed with these was Ives' sharp humor in the rollicking "*Circus Band*," good, clean fun with a very exuberant piano part in "*Sideshow*," an imitation of a piece on a broken music box, and finally in "*Charlie Rutlage*," a terrific cowboy song in doggerel."

Richmond Times Dispatch,

December 9, 1957, Granville Munson, Jr.

DOROTHY JAMES

*Nativity Hymn**—Eastern Michigan College, Pease Auditorium, Ypsilanti, Michigan, December 12, 1957; Choral

Union, Haydn Morgan, conductor; Carolyn Wiseman, piano; Erich Goldschmidt, organ; James Murray, Trumpet; Merlyn Wilson, cornet; Jay Stuart and James Whiten, trombones.

DONALD JENNI

Adam Lay y Boundin; Se Souvent Vais au Moustier (from "Traits de la Fenestre"); *Short Psalm* (No. 133) — The University of Chicago Musical Society Christmas Program; Bond Chapel, University of Chicago, Chicago, Illinois, December 14, 1957; William Ferris, tenor; Donald Jenni, baroque organ.

Sonata for Piano—International Society for Contemporary Music Composers Workshop, 1020 Arts Center, Chicago, Illinois, January 13, 1958; Donald Jenni, piano.

Terzetto—New Friends of Chamber Music; Concert of Prize Compositions in the 1957 Chamber Music Competition; First Unitarian Society, Minneapolis, Minnesota, January 13, 1958; Shirley Thompson, violin; Ruth Rye, viola; David Ferguson, Cello.

We Are Seven (Prelude: Follow the Leader, Lament, Teasing, Tears, Visitors, Rainy-Day, Hobby-Horse); *Ten Lament Variations for Piano*; *Songs* (Cinquain, Snow Toward Evening, Adam Lay y Boundin, Se Souvent Vais au Moustier, Short Psalm)—Special Concert, Y.M.C.A. Hotel of Chicago, Chicago, Illinois, August 22, 1957; William Ferris, tenor; Donald Jenni, piano.

LOCKREM JOHNSON

A Letter to Emily — United States Information Service Amerika Haus Tour; the following cities in Germany: Freiburg, June 8, 1957; Munich, May 28, 1958; Hof, July 12, 1957; Koblenz, September 19, 1957; Bremen, September 20, 1957; Essen, September 24, 1957; Cassel, September 26, 1957; Mannheim, September 27, 1957; Kaiserslautern, September 30, 1957; Tübingen, October 2, 1957; Elizabeth Wrancher, soprano; Betty Jackson, mezzo-soprano; Walter Matthes, baritone; Franz Reuter-Wolf, bass; Dr. Alfred Zehelein, conductor.

ERIC ITOR KAHN

Petite Suite Bretonne — Kaufmann Concert Hall, Y.M.-Y.W.H.A., New York City, November 10, 1957; New York Chamber Ensemble, Dimitri Mitropoulos, conductor.

"The Suite, in seven movements, is almost laconic in style, with a sharp sense of color. Yet despite its economy of means and concentration, it manages to sound easy and relaxed. A conservative ear would find little to wound it here."

The New York Times, November 11, 1957, E. D.

"The Kahn work, which was conducted by Dimitri Mitropoulos, proved to be a gentle string of little movements, contrasted in character, which followed the implications of their titles; *Matin—Danse—Hymne—Chanson—Berceuse—La Ville Engloutie*."

The New York Herald Tribune, November 11, 1957, L. T.

HOMER KELLER

*Three Songs**—Punahou Music Festival, Young Musicians Concert, Montague Hall, Honolulu, T.H., April 10, 1957; Carolyn Osumi, soprano; Ilsa Akau, 'cello; Barbara Jeanne Chong, piano.

Sonata for Flute and Piano—Punahou Music Festival, Montague Hall, Honolulu, T.H., April 10, 1957; Leola Wilins, flute; Delight Hedges, piano.

ELLIS KOHS

Sonata (for Clarinet and Piano)—The Institute of Contemporary American Music, The Julius Hartt Musical Foundation, Hartt College of Music of the University of Hartford, Hartford Auditorium, Hartford, Connecticut, November 24, 1957; David Billingham, clarinet; Timothy Cheney, piano.

Farewell — Skinner Recital Hall, Vassar College, Poughkeepsie, N. Y., November 21, 1957; Marvin Hayes, bass-baritone; Lalan Parrott, piano.

EZRA LADERMAN

*Sonata for Flute and Piano** — National Association for American Composers and Conductors, Hunter College Assembly Hall, December 22, 1957; Samuel Baron, flute; Harriet Wingreen, piano.

"Mr. Laderman's work was fresh, perky and attractively melodious."

The New York Times, December 23, 1957, R. P.

"Of the new works, Mr. Laderman's Sonata was the more substantial. It is a high-minded work, handsomely tailored and very, very serious—perhaps to a fault. For by the time we reach the last movement—a theme and variations—we begin to wonder if the composer hasn't become so fascinated with his discourse that he has forgotten entirely about us."

The New York Herald Tribune, December 23, 1957, W. F.

"Ezra Laderman's Sonata for Flute and Piano is a piece of distinction. Opening with a warmly expressive section, it turns to a somewhat capricious Allegro. The Fugal Variations begin with a simple, germinal theme, moves to a bubbling section, to a moving Andante, and closes with engaging rhythmic jostling."

The Musical America, January 15, 1958, M. D. L.

*Octet for Winds in One Movement**—Twilight Concerts, Ars Nova, Robert Mandell, conductor; December 21, 1957; Charles Kuskin and Ronald Roseman, oboes; Paul Cammarota and Herman Gersten, bassoons; William Klinger and Donald Lituchy, clarinets; Robert Bobo and Ralph Froelich, french horns

"One novelty was Ezra Laderman's one-movement Octet for Winds. Mr. Laderman completed the score only this month, and it received its world premiere at the concert. Despite its shortness—the work lasts only nine minutes—the Octet somehow gives the impression that it is not as tightly organized as it might be. Several melodic impulses had, at first hearing, little relationship to the score as a whole—they came, went, and that was that. Aside from the question of organization, the score was tonal in nature, sonorous, not too inventive melodically, and yet rather personal in feeling."

The New York Times, December 22, 1957, H. C. S.

"Mr. Laderman's piece sets off with an idea, thereafter recurrent, that owns a mood both special and personal. Should this work be fair indication, Mr. Laderman clearly climbs no band wagons, succumbs to no chic trend, writes, in fact, his own music. The Octet, it is true, suffers from rhythmic development a shade repetitious, but it is the work of a real composer, at its best, its expressivity rings true and without affection; at its worst, we are made perhaps too aware of the processes by which it is stitched together."

The New York Herald Tribune, December 23, 1957, W. F.

"The Laderman Octet is original and speaks a reflective, inquiring mind. There are moments of strength, nobility, and touching expressivity. The work also has a subtle Hebraic quality about it. Laderman's musical utterance, once again, finds its energy in architectural and meaningful growth. It would be interesting to hear the composer rhapsodize and find a form that could grow from the content of his singing."

Musical America, January 15, 1958, M. L. D.

BEATRICE LAUFER

Aria from "Ile"—Carl Fischer Hall, New York, New York, December 7, 1957; Philip Jones, Basso-Cantante.

*Capriccio for Small Chamber Orchestra**—Norman J. Seaman's Twilight Concerts, Carnegie Recital Hall, January 18, 1958; Kohon Chamber Music Ensemble, Harold Kohon, conductor.

"Beatrice Laufer's Capriccio for Small Chamber Orchestra was ingratiating."

The New York Times, January 19, 1958, E. D.

JOHN LESSARD

Orpheus—Skinner Recital Hall, Vassar College, Poughkeepsie, N. Y., November 21, 1958; Marvin Hayes, bass-baritone; Lalan Parrott, piano.

MERRILLS LEWIS

From the South—A Sacred Symphony—Texas State Teachers Association, Memorial Auditorium, Dallas, Texas; The Dallas Symphony and the All-City High School Chorus, Walter Hendl, conductor, November 29, 1957.

Short Suite for 'Cello — Fourth District Meeting of the Texas Federation of Music Clubs, College Station, Texas, November 21, 1957; Merle Clayton, 'cello; Albert Hirsh, piano.

NORMAND LOCKWOOD

*Lous Divine** — Plymouth Congregational Church, Des Moines, Iowa, December 18, 1957; John Dexter, organist-conductor.

Serenades for String Quartet—Dedication of the Music and Dramatic Arts Building, University of Kansas, Lawrence, Kansas, November 10, 1957; The University of Kansas String Quartet.

OTTO LUENING

Earth's Answer — Skinner Recital Hall, Vassar College, Poughkeepsie, N. Y., November 21, 1958; Marvin Hayes, bass-baritone; Lalan Parrott, piano.

TEO MACERO

All Macero Program: Allegro—for Five Instruments; Brass Trio; Max and Walter; Overture from the Ballet "Le Grand Spectacle"; "C"; Jazz Set—Three Tunes, a. Just Spring, b. Just a Thought, c. Farmer's Holiday; The Ten Commandments; Neighbors; Danse Postique; Danse Chinoise; Tzigane—Twilight Concerts; A Program of Works, Classical and Jazz, by Teo Macero, Carnegie Recital Hall, November 9, 1957; Louis Mucci and Art Farmer, trumpets; Eddie Bert, trombone; Don Butterfield, tuba; Max Pollikoff, violin; Walter Trampler, viola; Tony Cascella, saxophone, clarinet; Jerry Segal, percussion; Addison Farmer, bass viol; Cal Lampley and Bob Hammer, piano; Ernest Anderson, baritone.

"Mr. Macero is best known as a jazz saxophonist and as a composer for jazz groups, but his program leaned strongly to the 'classical' side.

In his writing, Mr. Macero showed himself an adventurous, unshackled spirit, striding brashly down odd and often intriguing paths. His strong feeling for harsh, angular explosions was balanced by a fondness for plateaus of warmly mellow, placid harmonies. And through it all ran a sense of humor that was occasionally twinkling but more often acidulous.

Mr. Macero's wry humor boiled and leered through the overture and three dances from a ballet "Le Grand Spectacle," a highly amusing projection of a garish and rather grisly fling whose fey antics ranged from a beery, tear-stained mood to a wild and raucous tzigane.

The brighter side of humor shone through his *Allegro for Five Instruments* (violin, viola, clarinet, trombone, tuba), a light and airy bit of boskiness.

The composer appeared as a performer, playing alto saxophone, in "C" for Violin, Viola and Alto Saxophone, an argumentative, fist-shaking, three way discussion marked by moments of high bombast, mumbling chatter and keening. Mr. Macero threw off some extremely florid passages with easy casualness and eventually worked in the only pronounced jazz-derived material in his "classical" writing. The jazz side of Mr. Macero's work was taken care of in a single group of three selections, one a well developed showcase for trumpeter Art Farmer. The two others were essentially solo performances by Don Butterfield, tuba, and Eddie Bert, trombone. Although Mr. Macero seemed to have a good deal less to say in his jazz works than in his "classical" writing, his ideas were far from routine in either field."

The New York Times, November 10, 1957, J. S. W.

"'C,' in which a solo sax, pitted against a muted, quasi-atonal background, flails the pitch continuum with wild, jazz-based figurations. It was quite a sound!"

The New York Herald Tribune, November 11, 1957, W. F.

Fusion—Carnegie Hall, New York, New York, January 11 and 12, 1958; The New York Philharmonic Orchestra, Leonard Bernstein, conductor.

"Fusion tries to bring together symphonic and jazz techniques. The symphony orchestra starts proceedings; the jazz-men join in; and there are all kinds of strange goings-on. Instruments are used in weird high registers; the dissonances between the jazz and the classical elements come close to cacophony; there is even a short glissando in which everybody joins.

The piece has color over content. Mr. Macero has a fine ear and is an imaginative orchestrator."

The New York Times, January 13, 1958, H. C. S.

"It has an idea, one that stimulated the imagination: the fusing of progressive jazz with elements used in serious contemporary music. The idea is that progressive jazz is truly one of these elements, and, properly integrated, becomes part of the whole. Although this piece of music is of slim content, its potentialities beg for further investigation."

The Musical America, February 1958, E. L.

"On January 11th and 12th, Leonard Bernstein led the New York Philharmonic in two performances of Teo Macero's work, 'Fusion,' composed, as commissioned, for the entire orchestra plus a jazz group. The work was received with some enthusiasm by the audience (they were much more generous than a jazz audience would have been, which is something of an indictment on the supposedly liberal jazz audience.) I don't feel at all capable of judging the results with any kind of finality; hopefully Columbia may record it. But several definite impressions were made both by the performance and the conductor. There seemed to be moments of real lyricism in the composition; moments, too, when the challenge of sound available from an orchestra of such size seemed to prove too much of a temptation. For example, there is a wonderfully rolling percussive section which seems to move across the entire stage, over and above the sound of the orchestra. But piece is added upon piece and suddenly, the inclusion of a xylophone breaks the spell. It is the final straw that broke this camel's back.

I suspect that the performance was excellent; certainly it seemed so to me; and all the jazz instrumentalists were first rate. There was a brass section that almost sounded like a modern dance band orchestration. There were some obvious non-resolutions which were splendidly diverting. I feel, however, that 'Fusion' is merely a combination, not the melding which I had hoped for, although further hearings may prove me wrong. Certainly it made an impression on the Philharmonic and its conductor. During one of the early rehearsals, one of the jazz musicians was told by a nearly-ancient member of the orchestra that, 'this is what we need; more of this; more of these fresh ideas.' And the orchestra's members listened closely to the improvisations, urging that more of it be done and making sage comments on its improvement as the rehearsal continued. Bernstein conducted the composition with great consideration and enthusiasm. He was quoted as stating that such works stirred enthusiasm for all music. He personally thanked the jazz musicians for their performances and, altogether, made an impression on them which is startling, considering the fact that he is hardly a member of the jazz society."

Metronome, February 1958, Bill

ROBERT MCBRIDE

Quintet for Oboe and Strings—University of Arizona College of Fine Arts, Tucson, Arizona, November 11, 1957; Robert McBride, oboe; The University Quartet: Robert Emile, violin; Anna Mae Sharp, violin; Henry Johnson, viola; Anite Sammarco, 'cello.

Pumpkin Eater's Little Fugue — Murat Theatre, Indianapolis, Indiana, November 17, 1957; Indianapolis Symphony Orchestra; Izler Solomon, conductor (Young People's Concert).

Pumpkin Eater's Little Fugue—Orchestra Hall, Chicago, Illinois, November 19th and December 3rd; Chicago Symphony Orchestra, Samuel Antek, conductor.

Mexican Rhapsody—Murat Theatre, Indianapolis, Indiana,

December 1, 1957; The Indianapolis Symphony Orchestra, Renato Pacini, conductor (Pops Concert).

COLIN MCPHEE

Tabuh Tabuhan—Music Hall, Cincinnati, Ohio, October 25 and 26, 1957; The Cincinnati Symphony Orchestra, Thor Johnson, conductor.

"Holds the listener's interest not only because of its ingenious Orientalism, but also because it is basically a well-wrought offering."

Cincinnati Times-Star, October 26, 1957, Henry Humphreys

"The most interesting thing that happened orchestrally was Colin McPhee's 'Tabuh-Tabuhan.' This music is based on Balinese themes and is performed by a large battery of percussion, plus the usual symphony orchestra . . . The jangling, beating sounds, the soft luminous themes, and the colorful combination of Balinese models with Western symphonic instrumentation, make a delicious mixture."

The Cincinnati Enquirer, October 26, 1957, Arthur Darack

" . . . Colin McPhee's 'Tabuh Tabuhan' for orchestra aroused unusual interest, being heard here for the first time. It is a work of fascinating design and exotic rhythmic flavor."

The Musical Courier, February, 1958, Rose Widder

"The first performance here of Colin McPhee's 'Tabuh Tabuhan,' Toccata for Orchestra, was a sensuous experience in Indonesian exoticism . . . it is a remarkable assimilation by a Westerner of Eastern sonorities and rhythms."

The Cleveland Plain Dealer, December 20, 1957, Herbert Elwell

" . . . a brilliant showpiece for orchestra based on Balinese musical materials, crashing, but never a bore. The percussive effect of the music, heightened by the use of two pianos, fused into a composite xylophone sound piquantly Oriental."

The Cleveland News, December 20, 1957, Ethel Boros

WALTER MOURANT

*Idyll for Flute and String Orchestra**—"Music in the Making," David Broekman, Musical Director, Cooper Union, New York City, January 10, 1948; Ruth Anderson, flute; Howard Shanet, conductor.

ROBERT NAGEL

Maybe—Town Hall, New York, New York, December 29, 1957; Carolyn Palmer, soprano; Paul Meyer, piano.

WILLSON OSBORNE

Four Fanfares Based on 18th Century French Hunting Calls—National Music Camp, Interlochen, Michigan, August 26, 1957; Clifford Lyllia, conductor.

Saraband in Olden Style—Quincy, Illinois, Quincy Symphony Orchestra, November 6, 1957; George Irwin, conductor.

HALL OVERTON

*Fantasy for Brass, Percussion and Piano**—Carnegie Recital Hall, New York, New York, December 3, 1957; The New York Brass Quintet, The New York Percussion Trio.

"Of the premieres, Hall Overton's 'Fantasy' was easily the most impressive — both in terms of expression and technical fluidity. Here is a young composer ever so clearly unimpressed by current avant-garde trends. An older generation of established American composers—men like Copland, Schuman and oddly enough, Leonard Bernstein—serve for models; and Stravinsky, as filtered through them, has a kind of hindsight influence on his style. For all of this, Mr. Overton's musical personality is one that promises to develop and, forgiving a certain freneticism, he has written an impressive piece."

The New York Herald Tribune, December 4, 1957, W. F.

"Mr. Overton's Fantasy contained effective writing, fragmentary themes and rhythms being thrown from instrument to instrument."

The New York Times, December 4, 1957, V. R.-R.

DANIEL PINKHAM

*Spring; The Leaf; Henry was a Worthy King**—Brookline

Public Library, Brookline, Mass., November 20, 1957; The Low Madrigal, Edward Low, conductor.

*Sinfonia Sacra**—Clark University, Worcester, Mass., December 1, 1957; New England Conservatory Chorus, Lorna Cooke De Varon, conductor.

"The highpoint was perhaps the first performance, anywhere, of Daniel Pinkham's 'Sinfonia Sacra,' written this year by the Bostonian for the Conservatory Chorus.

While it leans securely on contemporary methods, an interesting correlation has been established between words and music.

The first and third portions delve into irregular rhythmic formations that might have jarred the serenity of the text had the words not been so clearly pronounced.

Greater interest exists in the middle sequence that weaves attractive tonal patterns and expressive thought over a droned bass.

The organ served its function well, lending strength to the voices rather than interference."

Worcester Daily Telegram, December 2, 1957, Raymond Morin

Sinfonia Sacra—Jordan Hall, New England Conservatory of Music, Boston, Mass., December 10, 1957; The Student Chorus of the New England Conservatory of Music, Lorna Cooke de Varon, conductor.

"This is a large work, for voices and brass instruments with organ, written in a sort of new baroque manner. The Sinfonia Sacra tells the Christmas story in a Latin text, and is easily the strongest music Pinkham has given us. No matter that the antique brilliance of, say, a Gabrielli, is reflected in the score; it also has its own individuality and to a certain extent contemporary flavor. It is highly singable, too, as well as flowing and a little ornate."

The Boston Daily Globe, December 11, 1957, Cyrus Durgin
Introduction and Epitaph — Saint Paul's Chapel, Trinity Parish, New York City, November 27, 1957; Leonard Raver, organ.

PAUL PISK

Gift—District Convention of the Federation of Music Clubs; Mineral Wells, Texas, November 1, 1957; Jane Davis, soloist.

Sonata for Violin Solo—University of Southern California, Los Angeles, Cal., November 7, 1957; Robert Gross, violin.
Idyll for Oboe and Piano; Three Piano Pieces—Music Club, Bastrop, Texas, November 21, 1957; Josef Blankenship, soloist.

Suite for Oboe, Clarinet and Piano—National Association of Composers, Metropolitan Museum, New York, New York, November 23, 1957.

EDA RAPOPORT

*Duo for Violin and Cello**—Composers Group of New York, Kosciuszko Foundation, New York City, November 19, 1957; Yvette Rudin, violin; Alexander Goldfield, Cello.

*Abstract, Non-Objective**—Twilight Concerts, Carnegie Recital Hall, New York City, N. Y., January 4, 1958; Yvette Rudin, violin; Alexander Goldfield, cello.

WALLINGFORD RIEGGER

Concerto for Piano and Woodwind Quintet, Opus 53 (1953)—Monday Evening Concerts sponsored by Southern California Chamber Music Society, Los Angeles County Auditorium, Los Angeles, California, November 11, 1957; Leonard Stein, piano; The Pacific Wind Quintet, Arthur Hoberman, flute; Donald Muggeridge, oboe; Dominic Fera, clarinet; Fowler Friedlander, bassoon; Herman Lebow, horn.
Quintet for Piano and String Quartet, op. 47—Skinner Recital Hall, Vassar College, Poughkeepsie, New York, November 21, 1957; Vivian Fine, piano; The Claremont String Quartet, Marc Gottlieb, violin; Vladimir Weisman, violin; William Schoen, viola; Irving Klein, Cello.

PAUL SCHWARTZ

Variations on an Ohio Folk Tune, Op. 25—Sixth Annual

University Composers Exchange Festival, Fairchild Theater, Michigan State University, East Lansing, Michigan, November 17, 1957; Michigan State University Symphony Orchestra, Louis Potter, conductor.

*Pastorale**—Rosse Hall, Kenyon College, Gambier, Ohio, January 10, 1958; Sigurd Rascher, saxophone; The Kenyon College String Ensemble, Paul Schwartz, conductor.

Organ Sonata, Op. 20—Miami University, Oxford, Ohio, November 17, 1957, Lawrence Apgar, organ.

SHERMAN, ELNA

Five Carol Settings — Arlington Street Church, Boston, Mass., December 19, 1957; Boston Recorder Consort, Mildred Haughton, soprano.

LEON STEIN

Adagio and Rondo Ebraico — Thorne Hall, Chicago, Illinois, December 15, 1957; Community Symphony Orchestra, Leon Stein, conductor.

Trio—Depauw University School of Music, Greencastle, Indiana, December 8, 1957; Herschel McKamey, trumpet; Jim Searl, trumpet; John Swogger, trumpet.

Melody—DePaul University School of Music, Preparatory Student Recital, Reharsal Hall, Chicago, Illinois, January 18, 1958; Stephen Metzger, piano.

HALSEY STEVENS

*Sinfonia Breve**—The Louisville Orchestra, Louisville, Kentucky, November 20 and 21, 1957; Robert Whitney, conductor.

"Composer Halsey Stevens has added another fine work to the catalogue of Louisville Orchestra Commissions.

Stevens' new composition, "Sinfonia Breve," was given its premiere performance by the orchestra at the second of this year's series of Subscription Concerts last night at Columbia Auditorium. The audience was almost of capacity size.

Stevens' work is, as the title indicates, a short symphony. It is a fairly compact work, involving skillful writing and clean lines. I particularly admire Stevens' skill in writing for strings—alternating fairly conventional voicings with virile modern dissonances. The effect is both strong and sensitive. Another alternation that lends the interest of contrast stresses the smooth and then the angular. There are strong rhythmic figures in the first and last movements. As for what the work "says," that is a matter of personal conjecture. I would put it in the category of "pure" music. If Stevens' work was (for me, at any rate) the high point of the concert, it is not because the rest were low. It was a good concert generally."

The Louisville Times, November 21, 1957, Eugene Lees

"The new 'Sinfonia Breve' by Halsey Stevens bears at least surface resemblances to 'Triskelion,' also a symphony. Place the two works side by side, and there would be little doubt that they stem from the same creative impulses.

The new work is in every way more lean and spare. Stevens has achieved an impressive ease as he works within his symphonic framework.

The shape of his short symphony is clear cut, with a noticeable striving for classical simplicity of expression. There is no waste. Every moment counts. In the outer movements, the composer plays catch with his thematic fragments, tossing them around the orchestra with restrained playfulness. But it is his slow movement that is most immediately appealing. This is a somber poem that illuminates an inner dream world of great beauty."

The Courier-Journal, Louisville, Kentucky, November 21, 1957, William Mootz

Sonata (for Trumpet and Piano)—The Institute of Contemporary American Music, The Julius Hartt Musical Foundation, Hartt College of Music of the University of Hartford, Hartt Auditorium, Hartford, Connecticut, November 25, 1957; Theodore Gresh, trumpet; Geraldine Douglass, piano.

"The Stevens work was marked by excellent playing of ex-

tremely dissonant music and by a fascinating if discordant theme."

The Hartford Times, Hartford, Connecticut, November 26, 1957, Tere Pascone

Three Hymns,* 1. All things are thine, 2. O Lord and Master of us all, 3. Dear Lord and Father of mankind (Texts, John Greenleaf Whittier). Community observance of the 150th anniversary of Whittier's birth, December 15, 1957; Choir of First Friends Church and quartet; Gordon Berger, conductor.

GERALD STRANG

Three Whitman Excerpts (for mixed voices)—The Institute of Contemporary American Music, The Julius Hartt Musical Foundation, Hartt College of Music of the University of Hartford, Hartt Auditorium, Hartford, Connecticut, November 25, 1957; Hartt College Chorus, Robert Brawley, conductor.

JOHN VERRALL

Variations on an Ancient Tune—The Institute of Contemporary American Music, The Julius Hartt Musical Foundation, Hartt College of Music of the University of Hartford, Hartt Auditorium, Hartford, Connecticut, November 24, 1957; Hartt Symphony Orchestra, Moshe Paranov, conductor.

Sonata No. 1 (for Viola and Piano)—The Institute of Contemporary American Music, The Julius Hartt Musical Foundation, Hartt College of Music of the University of Hartford, Hartt Auditorium, Hartford, Connecticut, November 25, 1957; Walter Cogswell, viola; Myrna Sidoti, piano.

"The Verrall was a short, fast-moving piece with interesting handling of the melodic line and having a vibrant flare."

The Hartford Times, Hartford, Connecticut, November 26, 1957, Tere Pascone

ROBERT WARD

Symphony No. 3—The A. W. Mellon Concerts, National Gallery of Art, Washington, D. C., October 20, 1957; National Gallery Orchestra, Richard Bales, conductor.

*Of the Aweful Battle of the Pikes and the Pollicles**

*The Song of the Jellicles**

*Mr. Mistoffelees** (from T. S. Eliot's *Practical Cats*)—Town Hall, New York, N. Y., October 30, 1957; Inga Lind, actress; Maxim Schur, piano.

Jonathon and the Gingery Snare—Springfield, Ohio, October 11, 1957; Springfield Symphony Orchestra, Jackson Wiley, conductor.

Jonathon and the Gingery Snare—Denver, Colorado, November 5, 1957; Denver Symphony Orchestra, Saul Caston, conductor.

Jubilation, an Overture—Topeka, Kansas, November 24, 1957; Washburn University Orchestra.

Jubilation, an Overture—South Bend, Indiana, December 1957; South Bend Symphony Orchestra, Edwyn Hames, conductor.

Symphony No. 2—Denver, Colorado, November 5, 1957; Denver Symphony Orchestra, Saul Caston, conductor.

Symphony No. 3—Des Moines, Iowa, October 11, 1957; The Friends of Music Chamber Orchestra, John Dexter, conductor.

BEN WEBER

Fantasia (Variations); Episodes — Composers' Showcase; The Nonagon, 99 Second Avenue; New York, New York; December 15, 1957; Lalan Parrott, piano.

Fantasia (Variations) — Harvard University; Cambridge, Mass., January 10, 1958; Lalan Parrott, piano.

VALLY WEIGL

*Five A Cappella Choruses**—(1. From Time and Eternity, 2. No Loveliness is Ever Lost, 3. The Night Wind, 4. Let There Be Music, 5. Fear No More)—Composers Group of New York City; Carnegie Recital Hall; January 21, 1958;

The Choir of the Church of the Resurrection; Amy Friedell, conductor.

"'No Loveliness is Every Lost' and 'Fear No More,' were the most musical of Mrs. Weigl's Five 'A Cappella Choruses'. In all . . . works one found sincere feeling and human sensitivity."

The New York Times; January 22, 1958; R.P.

HUGO WEISGALL

Two excerpts from "Soldier Songs", 1. The Dying Airman, 2. My Sweet Old Etcetera—Twilight Concerts; Carnegie Recital Hall; New York City; November 30, 1957; Marvin Hayes, bass baritone; David Garvey, piano.

"Weisgall's two 'Soldier Songs' were presented with equal perceptiveness, their cynical texts coming through with wry directness and force."

The New York Herald Tribune, December 1, 1957, L.T. Two excerpts from "Soldier Songs", 1. The Dying Airman, 2. My Sweet Old Etcetera—Skinner Recital Hall; Vassar College; Poughkeepsie, N. Y.; November 21, 1957; Marvin Hayes, bass-baritone; Lalan Parrott, piano.

ADOLPH WEISS

Trio for Clarinet, Viola and 'Cello—The Institute of Contemporary American Music; The Julius Hartt Musical Foundation; Hartt College of Music of the University of Hartford; Hartt Auditorium; Hartford, Connecticut; November 24, 1957; Henry Larsen, clarinet; Marie Blewett, viola; James Stroud, 'cello.

YEHUDI WYNER

Halleluya—Skinner Recital Hall; Vassar College; Poughkeepsie, N. Y.; November 21, 1957; Marvin Hayes, bass-baritone; Lalan Parrott, piano.

Piano Sonata — Composers' Forum; McMillan Theatre; Columbia University; New York, New York; January 18, 1958; Yehudi Wyner, piano.

"The Piano Sonata, finished in 1954, is the more accessible of Mr. Wyner's two works, perhaps because, as he pointed out in discussion, it is the more traditional. Yet it is not exactly conventional, either. There is imagination in its slow middle movement and substantial original thought in the finale."

The New York Times; January 20, 1958; E.D.

"Mr. Wyner, at twenty-six, is an extremely serious and well founded musician. His Sonata per Pianoforte, which he played masterfully, moved between the poles of elegant motoric writing, somewhat Stravinskian in character, and hard-edged, knotty figurations broken by brittle sonorities. In the Lento movement, a dreamy, introspective mood was evoked, which seemed to constitute something of an esthetic bridge to the composer's Concert Duo for Violin and Piano."

The New York Herald Tribune, January 20, 1958, L.T.

Concert Duo for Violin and Piano—Composers Forum; McMillan Theatre; Columbia University; New York, New York; January 18, 1958; Matthew Raimondi, violin; Yehudi Wyner, piano.

"Mr. Wyner's two-movement Duo, begun in Rome and finished here last year, is a more challenging work. It opens with a broad violin melody, which could be a bona fide twelve-tone row in any composer's book. But Mr. Wyner denies all use of the serial techniques usually associated with twelve-tone music. And, in fact, his development is of a more familiar thematic kind.

The interesting working out of the Duo was weakened, for this listener's ears at any rate, by an overbalance of slow tempi and the pensive mood that went with it through the latter half of the first movement and most of the finale."

The New York Times; January 20, 1958; E.D.

"In this work, singularly convincing rhythmic developments were put forth, and long passages of darkly sensitive, intorverted mien. As the composer himself stated, the Duo represented a large step from the Sonata in terms of organization and musical projections. It is a difficult work, and sometimes obscure, but admirable withal."

The New York Herald Tribune; January 20, 1958; L.T.

Information Department

It was announced, at the beginning of March, that the two works selected to represent the United States at the festival of the International Society for Contemporary Music in Strasbourg, France (June 9-15) will be Ralph Shapey's *Concerto for Clarinet* and Aaron Copland's *Piano Fantasy*. The Shapey work was first played on a program of the New York Chamber Ensemble (then the Philharmonic Chamber Ensemble) on March 20, 1955, with Stanley Drucker as clarinet soloist. The accompaniment is for violin, cello, piano, horn and percussion. The two works were chosen by an international jury from a group of pieces sent over by the United States section of the International Society, now merged with the League of Composers.

* * *

The distribution last fall of the first complete catalog of works available through Composers Facsimile Edition has had happy results. Approximately 1,500 works were listed and the supplement, just out, brings the total to

1,800, making CFE by far the largest single agency available for contemporary music.

The Sibley Musical Library at the Eastman School of Music, under the direction of Ruth Watanabe, has purchased the complete CFE works of thirty ACA composers (well over 600 pieces). Miss Watanabe expects to augment the tremendous Sibley collection (America's third largest—surpassed only by the Library of Congress and the New York Public Library) with further works from Composers Facsimile Edition. The library's emphasis on American scores is indicative of Eastman's concern with American works in general. Dr. Howard Hanson (recipient of ACA's 1957 Laurel Leaf Award) originated and has for 28 years conducted the school's festivals of American music. (His recordings for Mercury include many ACA works, some available through Composers Facsimile Edition).

Two of the many heartening letters received here are particularly interesting. CFE has entered the High School

world at Grand Junction, Colorado. Mr. Marion L. Jacobs, Music Coordinator and Band and Orchestra Director of School District No. 51, writes: "We are always eager to perform the contemporary and appreciate the ACA's music. Of course, we can't always play the selections as they should be played, but what a terrific education for our gifted music students. We thrive on it and appreciate the efforts of the modern day composer. What a tremendous opportunity for those in the Music Education field to build a lasting and deep sense of appreciation in our audiences of tomorrow! Our research department is always busy trying to locate contemporary music. Congratulations to the ACA for their splendid work in making this music available. We are building for the future." It goes without saying that ACA sincerely appreciates the insight and work of Mr. Jacobs and those like him who so keenly feel their responsibility to our newest musicians.

From Cottey College in Nevada, Missouri, Mr. Glen E. Morgan writes, "your catalog service is very helpful to me. Students in small colleges love to play contemporary chamber music. Your catalog helps us use all our players, no matter how apparently diverse the instrumentation may happen to be. The service is splendid."

The new supplement is about to be sent to all those who received the basic catalog, which it brings up to date. Copies of the catalog are still available through the ACA office, 2121 Broadway, New York 23, N. Y. (CFE, of course, includes much music for professional as well as educational interests).

* * *

Congratulations to Paul Henry Lang for pointing up the unhappy predilection of American orchestra boards and managers for hiring European conductors—and keeping the issue public with his articles in the New York Herald Tribune. (See Ernst Bacon's article in the last issue of the Bulletin for some strong words on this subject). Dr. Lang particularly calls attention to St. Louis and Dallas which recently installed new conductors without, apparently, making the slightest effort to find out what qualified American conductors might be available.

* * *

Jacob Avshalomov conducted in February the first of the works produced under the Rockefeller grant to the Portland Junior Symphony, David Diamond's *The World of Paul Klee*. Mr. Avshalomov was recently commissioned to write an orchestral work for the Anchorage, Alaska, summer festival which Robert Shaw will conduct.

* * *

The 19th annual American Music Festival of Radio Station WNYC (New York City's Municipal Broadcast-

ing System) got off to a flying start with a Town Hall concert by the Knickerbocker Chamber Players (George Koutzen, director). Dr. Herman Neuman, WNYC's Music Director, conducted the premiere of the *Pieta for English Horn and Strings* by Ulysses Kay and the first New York performance of Richard Donovan's *Wood Notes for Flute, Harp and Strings*. Daniel Pinkham conducted his *Concertant for Violin, String Orchestra, Harpsichord and Celeste*. This program was sponsored by ACA in cooperation with Local 802 of the American Federation of Musicians and the Music Performance Trust Fund of the Recording Industries. The concert was on February 12th: WNYC's American Festivals run from Lincoln's birthday to Washington's birthday.

An outstanding event of this year's festival was an all-ACA opera program on February 17th, sponsored by the New York Federation of Music Clubs and Community Opera, Inc. The program included scenes from Beatrice Laufer's *Ile*, Lockrem Johnson's *A Letter to Emily*, Otto Luening's *Evangeline* and Henry Cowell's *O'Higgins of Chile*. (Most of these, along with a scene from Antonio Lora's *Lancelot and Elaine*, received two other concert performances in February and March under the same auspices).

Another all-ACA concert, on the same day, featured works for organ and brass. Roger Goeb's *Three Processionals* and Daniel Pinkham's *Sonata for Organ and Brass* were performed by Leonard Raver, organist, with the Chamber Brass Players. Mr. Goeb conducted both works. The Pinkham Sonata was a first performance. (See below for Dr. Raver's other ACA activities).

Other special festival events included two performances of Joseph Wood's Symphony Number Three: first at the Silver Jubilee Concert of the National Association for American Conductors and Composers, Leon Barzin conducting the New York City Ballet Orchestra; the other, via tape, by the orchestra of Oberlin Conservatory, where Mr. Wood is on the staff. A program of the Composers Group of New York included works by Antonio Lora, Elizabeth Gyring and Eda Rapoport. The Long Island Little Orchestra, under Clara Burling Roesch, performed *Talin, Concerto for Viola and Orchestra* by Alan Hovhaness under the auspices of the Eastman School of Music. Excerpts from two opera performances at Juilliard were aired: Robert Ward's *Pantaloone* (as produced by the Columbia University Opera Workshop) and Jack Beeson's *Sweet Bye and Bye* (a Juilliard Opera Theatre production). (The tape of the Beeson work will be used by the Voice of America for broadcast abroad). The National Orchestra Association program featured Ezra Laderman's Piano Concerto. Further concerts, live and on tape, included works by Erich Itor Kahn, Gordon Binkerd, Henry Cowell, Ben Weber, Harrison Kerr, Paul

Piak and Charles Ives. A number of additional ACA works, of which space permits no listing, were heard on the festival through recordings.

* * *

Alan Hovhaness, who has garnered some fine reviews recently,* now has the rather extraordinary distinction of being the subject of a newspaper editorial. The following appeared in the Cleveland News for December 30, 1957:

FOUND: A COMPOSER WHO WRITES MUSIC

"Rarely does this department venture to risk comment in such a highly specialized field as music, leaving it to the critics and reviewers to pass on the fine points. But we can't resist the temptation to commend Robert Shaw of the Cleveland Orchestra for choosing such a lovely piece by a modern American composer—"Mysterious Mountain" by Alan Hovhaness—which was played at last Thursday and Saturday night concerts.

"Surprise, surprise. Here was a modern piece full of melody and pleasant to the ear. No dissonance, no noise, no discord—just beautiful, sweeping harmony. The composer better watch out. He's breaking the rules. He'll probably be drummed out of the lodge."

Though some of the second paragraph points up the need for the reservations in the first sentence of the first paragraph, it is certainly pleasant to find an American composer receiving recognition on an editorial page.

* * *

At the recent annual meeting of The American Music Center, Quincy Porter was elected the new Chairman of the Board of Directors. Otto Luening, the retiring chairman, is now on sabbatical leave from Columbia University and is Composer-in-Residence at the American Academy in Rome. Robert Ward and Ray Green were re-elected as Treasurer and Executive Secretary respectively. Avery Claflin is the other ACA member on the Board of Directors.

The first commissions under the \$210,000 Ford Foundation grant to The American Music Center include a work for the San Francisco Orchestra by Halsey Stevens.

* * *

Dr. Leonard Raver, organist at New York's All Angels' Church and on the staffs of the Juilliard School and Union Theological Seminary, has been doing yeoman service for organ works in the ACA catalog. A recital at Saint Thomas Church on January 12, 1958, was devoted entirely to ACA composers and the church bulletin contained a statement on ACA which read in part: "The works on this recital are representative of the interest American composers have shown in writing significant, vital music for the organ." The works were the Prelude

and Postlude from Gordon Binkerd's *Organ Service No. 1*, Ulysses Kay's *Two Meditations* and Daniel Pinkham's *Suite for Organ*. Dr. Raver has also used these and other ACA works in services at All Angels' Church. A recital at Corpus Christi Church included the Kay work and various ACA works have been performed by Dr. Raver on out-of-town recitals. The works for organ and brass by Roger Goeb and Daniel Pinkham which were played on WNYC's festival (performed at Corpus Christi) will be repeated shortly at another recital at St. Thomas (the scene of the recent anniversary concert of Stravinsky works for chorus and orchestra). Also with the Chamber Brass Players, Dr. Raver performed the Normand Lockwood Concerto for Organ and Brass at Columbia University's St. Paul's Chapel.

A list of organ works available currently through Composers Facsimile Edition is available through the ACA office.

* * *

ACA members seem to do a good deal of guest lecturing. Halsey Stevens recently completed a tour which included talks at Syracuse University, Vassar College and Ohio State University, where a concert of his music was presented by faculty members of the music department. Solomon Pimsleur lectured on the "Evolution of the Fugue" at the Newark Public Library on March 10th and has given the talk in other cities recently. "The significance of Eastern music in relation to Western music of today," was Chou Wen-Chung's subject at Sarah Lawrence College on March 20. Mr. Chou was the first speaker on the college's 1958 Music Seminar Series. Elliott Carter spoke at the Philadelphia Composers' Forum on February 6th. The same group played host to Henry Cowell and Lukas Foss. Cowell's *Septet for Clarinet, Chorus and Piano* and *Set of Five for Violin Piano and Percussion* were performed. Samuel L. Singer reports in the March Musical Courier that both composers "participated in a stimulating post-concert discussion, answering (most of) the audience's questions. 'May I ask what you had in mind for the Septet?' Cowell was queried. His answer: 'No.'"

* * *

Elliott Carter will be one of the composers to participate in lectures and forums during the conference on American Music which will be presented this summer as a part of the Aspen, Colorado, Festival. Norman Singer, Dean of the Aspen School of Music, announced that Roger Sessions and Lukas Foss will be among the other composers involved in the conference as will, of course, Charles Jones and Darius Milhaud, who have been on Aspen's composition faculty for some years. Works of these five composers will be featured on festival concerts.

* See CONCERT HALL. A brace of invigorating reviews from Boston will be included in next issue's CONCERT HALL.

There have been several concerts recently devoted entirely to the work of a single composer. See CONCERT HALL for information on all-Macero and all-Ives programs. Dr. John R. White who organized the Ives concert at the University of Richmond, Virginia, and participated both as performer and speaker—introducing the works—writes, "It had a most enthusiastic reception from a capacity audience and certainly was the most successful concert this music faculty has given." In the movements of the *Concord Sonata* played by Dr. White, an off-stage flute, specified in the score but seldom present, was utilized.

Concerts in the works include all-Leon Stein, all-Halsey Stevens and all-Solomon Pimsleur programs.

* * *

The younger generation is being well taken care of in Tucson, Arizona. Frederic Balazs, musical director of the Tucson Symphony Society, reports various activities including playing for 20,000 children, a student ballet (performing *The Firebird*) and a young singing group of 2,500 who performed Purcell, Mendelssohn, Bartok and Balazs.

Robert McBride, now on the faculty of the University of Arizona, was commissioned to write a piece for the Tucson String Quartet by the Children's Concert Committee of the Tucson Symphony Association. The Arizona Daily Star for January 25, 1958, gave the premiere of the work, *String Foursome*, a lengthy write-up. First played at the Julia Keen School, it will be given for a number of other student groups.

For Tucson's older generations, Mr. Balazs is planning a Festival of American Music to take place this spring, which will be co-sponsored by ACA.

* * *

When Arthur Lora and Edward Vito were on an ANTA-sponsored tour of the Near East (September 21 to December 25) they performed Chou Wen-chung's *Three Folksongs for Harp and Flute* to most receptive audiences. The work was played in Istanbul and Ankara (Turkey), Lahore (West Pakistan), Daka (East Pakistan), Rangoon and Mandalay (Burma), Taipei (Taiwan), Hong Kong, Manila and several cities in South India. Mr. Lora reports that the work received particularly good notices in India and was thoroughly enjoyed by all of the audiences.

* * *

The Julius Hartt Musical Foundation of Hartford, Connecticut, presented a Far Western Composers' Festival for the tenth anniversary of the Institute of Contemporary American Music. Held on the 24th and 25th of November, the festival offered performances of works

by Ramiro Cortes, Ellis Kohs, Halsey Stevens, Gerald Strang, John Verrall and Adolf Weiss, among others. John Verrall was among the four western composers who were present and took part in panel discussion.

* * *

In addition to the opening Town Hall concert of the WNYC Festival, the American Composers Alliance has co-sponsored other concerts during the last few months. Max Pollikoff's Music in Our Time series is in its third year at the Kaufman Concert Hall of the YM-YWHA in New York City and will again include eight concerts. The Southern California Chapter of ACA presented its Second Annual Concert of Chamber Music in November. An all-ACA concert was held at Vassar College in the same month under the direction of Vivian Fine. The New Century Players, under Claude Monteux, performed on February 10th in New York City. A total of 32 ACA works were heard on these programs.

* * *

A very happy note on which to close and a matter that has been noted in previous Information Departments. (We recently saw a most hopeful sign in the Chapel Service of Thomas Canning commissioned by Hope College and Normand Lockwood's oratorio, *Children of God* commissioned by Berea College and the National Council of Churches).

Another editorial devoted to contemporary music, this one from Iowa, in the Des Moines Tribune for February 5:

NEW CHURCH MUSIC

"In earlier times, most of the greatest art of all kinds—architecture, sculpture, painting, music—was both conceived and given material form in and for the church.

"Yet in the more recent past some churches have banished the arts altogether, others have admitted art only in third rate copies of long-dead styles. Few churches have had any contact with fresh artistic creation.

"Even in music, the most spiritual of the arts, often a composer has to be dead to get a hearing in church. Yet only a couple centuries ago churches in provincial German cities expected their music directors to compose music as well as to play it.

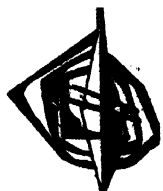
"Perhaps this church indifference to art is beginning to change.

"This coming Sunday, Plymouth Congregational Church in Des Moines, a Presbyterian church in Buffalo, N. Y., and a Lutheran church in Minnesota are each performing the new cantata which they joined in 'commissioning' from a first-rate American composer, Normand Lockwood.

"This is the cantata, 'Love Divine.' For next October's Reformation Day services, five Des Moines churches already have agreed to join with others in 'commissioning' another new Lockwood work based on the old hymn tune of 'Old Hundredth.'

"This is a project of the Des Moines Area Council of Churches. It costs members of participating churches 10 cents per member, plus 75 cents for each set of the music needed for the choir.

"New York, Hollywood and the juke boxes need not have a corner on new music. Any church, working by itself or with others, can cultivate anew the garden in which Bachs and Palestrinas once grew."



A Unique American Series

from Composers Recordings, Inc.

DOUGLAS MOORE: "Farm Journal." Alfredo Antonini, The Oslo Philharmonic Orch.

MARION BAUER: "Suite for String Orchestra" and "Prelude and Fugue." F. Charles Adler, The Vienna Orch.

CRI-101

LAMENT FOR APRIL 15 and 12 Other Modern Madrigals. The Randolph Singers.

CRI-102

OTTO LUENING: "Symphonic Fantasia" and "Kentucky Rondo." F. Charles Adler, The Vienna Orch.

GEORGE ANTHEIL: "Serenade No. 1 for Strings." Alfredo Antonini, The Oslo Philharmonic Orch.

MARY HOWE: "Stars; Sand." William Strickland, The Vienna Orch.

CRI-103

ELLIS KOHS: "Symphony No. 1."

TOM SCOTT: "Binerie Variations" and "Hornpipe and Chantey." F. Charles Adler, The Vienna Orch.

CRI-104

WILLIAM BERGSMAN: "The Wife of Martin Guerre." An Opera in Three Acts: Libretto by Janet Lewis. Mary Judd, Regina Sarfaty, Stephen Harbachick, et al.; Frederick Waldman, Chamber Orch.

CRI-105X

HENRY BRANT: "Angels and Devils." Concerto for Flute and Flute Orchestra; Frederick Wilkins, flute solo. Henry Brant, conductor.

IRVING FINE: Excerpts from "Music for Piano"; "Mutability" a cycle of six songs on poems by Irene Orgel. Irving Fine, piano; Eunice Alberts, contralto.

CRI-106

ROBERT McBRIDE: "Punch and the Judy" as danced by Martha Graham.

AVERY CLAFLIN: "Fishhouse Punch." F. Charles Adler, Vienna Orch.

DOUGLAS MOORE: "Cotillion Suite." Alfredo Antonini, The Oslo Philharmonic Orch.

CRI-107

AVERY CLAFLIN: "La Grande Bretèche." (Complete Opera). Conducted by F. Charles Adler.

CRI-108X

HENRY COWELL: Piano Music; "Prelude for Violin and Harpsichord."

ALAN HOVHANESS: "Duet for Violin and Harpsichord."

DANIEL PINKHAM: "Concerto for Celeste and Harpsichord Solo"; "Cantilena for Violin and Harpsichord"; Daniel Pinkham, Harpsichord; Edward Low, Celeste; Robert Brink, Violin; Henry Cowell, Piano.

CRI-109

NORMAN DELLO JOIO: "Meditations on Ecclesiastes." Pulitzer Prize, 1957. Alfredo Antonini, The Oslo Philharmonic Orch.

FRANK WIGGLESWORTH: "Symphony No. 1." F. Charles Adler, The Vienna Orch.

CRI-110

PAUL CRESTON: "Dance Overture." Alfredo Antonini, The Oslo Philharmonic Orch.

WELLS HIVELY: "Summer Holiday."

HERBERT HAUFRECHT: "Square Set" (for String Orch.).

PEDRO SANJUAN: "La Macumba" (Ritual Symphony). Alfredo Antonini, The Orchestra of the "Accademia Nazionale di Santa Cecilia—Roma."

CRI-111

OTTO LUENING — VLADIMIR USSACHEVSKY: "A Poem in Cycles and Bells" (for tape recorder and orchestra). Members of the Royal Danish Radio Orch., conducted by Otto Luening; Technical Supervision by V. Ussachevsky.

VLADIMIR USSACHEVSKY: "A Piece for Tape Recorder."

OTTO LUENING — VLADIMIR USSACHEVSKY: "Suite from 'King Lear.'"

WILLIAM BERGSMAN: "The Fortunate Islands" (For String Orchestra). Alfredo Antonini, the Orchestra of the "Accademia Nazionale di Santa Cecilia—Roma."

CRI-112

ANTONIO LORA: "Piano Concerto." Eva Wollmann, piano; F. Charles Adler, conducting the Vienna Orch.

ADOLPH WEISS: "Variations for Orchestra." F. Charles Adler, conducting the Vienna Orch.

CRI-113

HENRY COWELL: "Persian Set." Leopold Stokowski, conducting.

LOU HARRISON: "Suite for Violin, Piano and Small Orchestra." Maro Ajemian, piano; Anahid Ajemian, violin; Leopold Stokowski, conducting his Symphony Orchestra.

CRI-114

HERMAN BERLINSKI: "Symphonic Violens for Orchestra." ASHAI Orchestra of Tokyo, conducted by Richard Korn.

ESTHER W. BALLOU: "Prelude and Allegro" F. Charles Adler, conducting the Vienna Orchestra.

EDWIN GERSCHESKI: "Saugatuck Suite." F. Charles Adler, conducting the Vienna Orchestra.

CRI-115

ROSS LEE FINNEY: "Quartet No. 6 in E." Stanley Quartet.

ADOLPH WEISS: "Trio for Clarinet, Viola and Cello." Kalman Bloch, clarinet; Abraham Weiss, Viola; Kurt Reher, cello.

CRI-116

WALLINGFORD RIEGGER: "Romanza." Alfredo Antonini, conducting the Accademia Nazionale di Santa Cecilia—Roma.

"Dance Rhythms," "Music for Orchestra." Alfredo Antonini, conducting the Oslo Philharmonic.

JACOB AVSHALOMOV: "The Taking of T'ung Kuan."

NORMAN CAZDEN: "Three Ballads from the Catskills." Igor Buketoff, conducting the Oslo Philharmonic.

CRI-117

QUINCY PORTER: "Quartet No. 8." The Stanley Quartet.

ELLIOTT CARTER: "Eight Etudes and a Fantasy." New York Woodwind Quartet.

CRI-118

AVERY CLAFLIN: Teen Scenes (String Orch.)

ROBERT McBRIDE: Pumpkin Eater's Little Fugue and Workout for Small Orchestra.

ULYSSES KAY: Round Dance and Polka. Camarata and Antonini, conductors.

CRI-119

ROGER GOEB: Symphony No. 3.

BEN WEBER: Symphony on Poems of William Blake. Leopold Stokowski, conductor; Warren Galfour, baritone.

CRI-120

MEL POWELL: Trio for Piano, Violin and Cello, Divertimento for Violin and Harp and Divertimento for Five Winds. Helura Trio; Fairfield Wind Ensemble.

CRI-121

ROBERT NAGEL: Trumpet Concerto.

IRWIN FISCHER: Hungarian Set.

CHOU WEN-CHUNG: Landscapes.

JOHN LESSARD: Concerto for Winds and Strings. Thor Johnson, conductor. (Fishcreek Festival).

CRI-122

12" HI-FIDELITY RECORDINGS; Suggested List Price—\$5.95. This is a complete list, including New Releases.

COMPOSERS RECORDINGS, INC.

BULLETIN





American Composers Alliance

2121 Broadway, New York 23, N. Y.

Officers:

ROBERT WARD, *President*
ULYSSES KAY, *Vice-President*
HUGO WEISGALL, *Second Vice-President*
MIRIAM GIDEON, *Secretary*
AVERY CLAFLIN, *Treasurer*
ROGER GOEB, *Assistant Secretary*
LOCKREM JOHNSON, *Assistant Treasurer*
OLIVER DANIEL, *Consultant*
CAROL TRUAX, *Coordinating Manager*

Board of Governors:

JACK BEESON
ARTHUR BERGER
HENRY COWELL
VIVIAN FINE
ROGER GOEB
ANTONIO LORA
OTTO LUENING
WALLINGFORD RIEGGER
BEN WEBER

Editorial Committee:

NORMAN CAZDEN
FREDERIC HART
EZRA LADERMAN
JOHN LESSARD
LESTER TRIMBLE
BEN WEBER
YEHUDI WYNER

Milton Adolphus
William T. Ames
Jacob Avshalomov
Marshall Bailey
Frederic E. Balazs
Esther Williamson Ballou
George Barati
Samuel L. M. Barlow
Leslie Bassett
*Marion Bauer
James Beale
John J. Becker
Jack Beeson
Arthur Berger
Herman Berlinski
Gordon W. Binkerd
Henry Brant
Carl Bricken
Harold Brown
Thomas Canning
Elliott Carter
Norman Cazden
Herman Chaloff
Chou Wen-chung
Avery Claflin
Henry Leland Clarke
Ramiro Cortés
Henry Cowell
Hugo Davise
Richard Donovan
Robert Erickson
Robert Evett
Vivian Fine
Irwin Fischer
William Flanagan
Johan Franco
Florence Galajikian
Edwin Gerschefski
Miriam Gideon
P. Glanville-Hicks
Roger Goeb

Forrest Goodenough
Parks Grant
Robert Gross
Rudolph Gruen
Elizabeth Gyring
Lou Harrison
Frederic Hart
Herbert Haufrecht
Irwin Heilner
Ethel Glenn Hier
Wells Hively
William Hoskins
Alan Hovhaness
*Lewis M. Isaacs
*Charles Ives
Dorothy James
Donald Jenni
Lockrem Johnson
*Erich Itor Kahn
Ulysses Kay
Homer Keller
Harrison Kerr
Emil Koehler
Ellis B. Kohs
Ezra Laderman
Victor Landau
Beatrice Laufer
John Lessard
H. Merrills Lewis
Alexander Lipsky
Kurt List
Normand Lockwood
Antonio Lora
Otto Luening
Teo Macero
Robert McBride
Colin McPhee
Charles Mills
Walter Mourant
Otto Mueller
Robert Nagel

Dika Newlin
Willson Osborne
Hall Overton
Robert Parris
Lee Pattison
George Perle
Solomon Pimsleur
Daniel Pinkham
Paul A. Pisk
Quincy Porter
Leland H. Procter
Eda Rapoport
Wallingford Riegger
Dane Rudhyar
Pedro Sanjuan
Allen Dwight Sapp Jr.
Paul Schwartz
Tom Scott
Frederick P. Search
Ralph Shapey
Elna Sherman
Hale Smith
Russell Smith
Leon Stein
Halsey Stevens
Gerald Strang
Richard Swift
Elias Tanenbaum
George Tremblay
Lester Trimble
Vladimir Ussachevsky
John Verrall
Robert Ward
Ben Weber
*Karl Weigl
Vally Weigl
Hugo Weisgall
Adolph Weiss
Frank Wigglesworth
Joseph Wood
Yehudi Wyner

Affiliated Members: Roy Harris, Mary Howe, Walter Piston, William Schuman

Associate Members: Mrs. Marian Rich Brody, Mrs. Charles Ives,
Mrs. Erich Itor Kahn, Mrs. Karl Weigl
Mr. and Mrs. Harrison Potter

Bulletin Editor: JOHN HERBERT McDOWELL

Associate Editor: DREW CONNER

*Deceased

VOLUME VII
NUMBER 4
1958

BULLETIN
OF
AMERICAN COMPOSERS ALLIANCE

CONTENTS

	PAGE
THE MUSIC OF MIRIAM GIDEON <i>George Perle</i>	2
MIRIAM GIDEON: BIOGRAPHICAL NOTE; LIST OF WORKS; PRESS COMMENTS	7
THE MUSIC OF JOHN VERRALL <i>James Beale</i>	10
JOHN VERRALL: BIOGRAPHICAL NOTE AND LIST OF WORKS	13
O P E R A:	
A CRITERION OF A MODERN LIBRETTO <i>Allen Forte</i>	16
THE LIBRETTO PROBLEM <i>Joseph Machlis</i>	17
A LIST OF AMERICAN OPERAS	19
LETTER TO THE EDITOR	21
CONCERT HALL	22
ILLUSTRATIONS <i>Laurence Sabre</i>	

Since the ACA Bulletin is not published during the summer months, this issue is being distributed only a few weeks after Volume VII, No. 3. The next issue, Volume VIII, No. 1, will appear in the fall.

Articles in the Bulletin represent the opinions of the contributor and do not necessarily reflect the official policy of the American Composers Alliance.

The Music of Miriam Gideon

GEORGE PERLE

"COMPOSING itself has got too hard, devilishly hard," says Leverkühn's devil in Thomas Mann's *Dr. Faustus*. A kind of musical inflation has set in and cheapened the value of what has traditionally been a primary attribute of a note—its pitch. The "rightness" of a particular note is no longer the consequence of its possible containment within a self-evident harmonic unit, and the "rightness" of a chord is no longer the consequence of its possible containment within a self-evident harmonic progression. The immediately effective components of a contemporary work tend to be those which are not dependent upon pitch—texture, rhythm, dynamics, tone-color. The listener experiences the general contour of a line rather than a melody, a sonority rather than a chord. With the best composers the propriety of one pitch rather than another and of one interval rather than another are determinable, but only within the larger context of the work.

This is a situation that imposes an unprecedented responsibility upon listener and composer alike. It is a situation to which composers have responded in a variety of ways. There is one group that accepts fortuity as its guiding principle, whose adherents frankly assert that pitches make little or no difference. In some of their compositions, only the "when" and "how" of the notes are indicated, but not the "what": pitch distinctions are reduced to general areas—high, middle and low. But on occasion even these distinctions are presumed to be too refined. A final answer has been found in silent "music," devoid not only of pitch but of all sound. This is an ingenious solution to the problems that beset Leverkühn but it has its limitations.

At the opposite extreme is the assumption of a unique precompositional ordering for the tone-material of each individual work. The "rightness" of a given pitch can then at least be verified by locating its place in the precompositional pattern. In less fortunate instances of this method, its "rightness" can be verified in no other way. Recently this method has been expanded so as to embrace all non-pitch components as well as the pitch components of the composition. The *total* work thus becomes verbally explicable and the necessity of every note definitively established, but I am not certain, as yet, that this necessity fulfills any function other than that of illustrating a prefabricated "analysis."

Miriam Gideon's reaction to this situation has been to concern herself with the pitch-value of every single note to an extraordinary degree, a concern that is reflected in

every page she writes, and which persists long after a work is "completed," as her continual revisions bear witness. To her the inherent ambiguity of pitch-functions in the contemporary tone-material means that one must be more careful than ever, and this sense of the significance of every note pervades her work. A melodic or harmonic idea will recur with one or more individual elements inflected by a semitone, a shade of difference that may or may not have a large structural meaning but that imbues her music with a kind of personal, reflective quality, almost as though the composer's search for the ideal formulation of her thought had become part of the composition itself. For the same reason, literal repetitions seldom occur, and where they do this is to lend emphasis, by contrast, to an impending new detail.

Her manner of employing the opening bars of the instrumental introduction (Ex. 1) of *The Hound of Heaven* as a kind of ritornello is illustrative.

Ex. 1: THE HOUND OF HEAVEN (ACA)



Ex. 2: THE HOUND OF HEAVEN

The first return, at Bar 35 (Ex. 2), is a repetition, in a new "key," of the melodic components presented in Bars 2-3 by the oboe and in Bars 3-6 by the viola and 'cello.

There is nothing fortuitous in the selection of a new pitch level for the ritornello. Specific pitch elements operate as points of orientation throughout the work. In the course of the first fifteen measures (Ex. 1) the semitone *e-f* gradually assumes this strategic function. First presented in the incisive tone-color of the oboe in Bars 2-4, then imitated at the unison by the 'cello in Bars 4-6, next appearing as a momentary simultaneity at the conclusion of Bar 10, finally the two notes are doubled with the vocal part at the words "the margin of" in Bars 14-15. The vocal line soon establishes *f#* as a tone-center, variously associated with *e* or *e#*. The initial semitone is expanded to *e-f#*, establishing a new basic "tonality" that concludes at Bar 34 (Ex. 2) with the simultaneous horizontal and vertical presentation of these notes. The minor third with which the vocal line concludes the section is identical both in pitch and register with the opening notes of the composition. The same notes are immediately reiterated in 'cello and oboe (Bar 35) but this

time they replace the minor third at the beginning of Bar 3, so that the original melodic unit *f-e* now becomes *f#-e#*.

At the center of the movement there occurs an extended instrumental interlude which concludes with an elaboration of the initial motive, *a-f#-a#-c#* (cf. Ex. 1). It is rewarding, both as a lesson in composition and as an illustration of the evolution of Miss Gideon's thought-processes, to compare the original version (1945) of this passage (Ex. 3) with the present version (Ex. 4). This elaborated restatement of the initial motive restores the ritornello to its original "key" (Ex. 3 & 4, at (E)). The earlier version achieves this purpose much less effectively than the later one. The former depends entirely on a superficial level of motivic association, which is not made more compelling by the rhetorical reiterations in the bars immediately preceding the return (Ex. 3). In the later version the restatement of the initial motive is realized in the establishment of pivotal elements, starting points, and goals, and the return to the original point of orientation, *e-f*, prepared in the interruption at Bars 85-86 (Ex. 4) of the upward drive to the final *c#*.

The concluding bars (Ex. 5) of *The Hound of Heaven* are particularly distinguished by their avoidance of the obvious. One might have anticipated a final return to the ritornello at this point, and such a return is faintly implied in a reminiscence of the initial motive in the viola, Bars 147-148. But whereas this motive was associated with the descending semitone, *f-e*, in the oboe at the beginning of the piece (Bars 2-3, Ex. 1), and again at the central restatement of the ritornello (Bars 90-91, Ex. 4), this time the voice, at its final word, "Infinite!", replaces the oboe, and reasserts the original pitch orientation of the vocal line in the descending whole-step, *f#-e*. There is some ambiguity in the final instrumental bars as to whether *e* is to be associated with *f#* or *f*, but



Ex. 3: THE HOUND OF HEAVEN (original version)



Ex. 4: THE HOUND OF HEAVEN (revision)



Ex. 5: THE HOUND OF HEAVEN

the oboe eventually comes to rest on its opening two-note figure, *f-e*. Thus the succession of focal elements presented at the beginning of the composition are reversed in the concluding section.

The texture of this, as of most of Miriam Gideon's other works, is strikingly personal, characterized by lightness, the sudden exposure of individual notes, constantly shifting octave relationships. The unique quality of the texture, however, is not merely a subjective, idiosyncratic feature, but a consequence of her compositional technique. Individual intervals are isolated, contrasted, their components presented in all possible ways—simultaneously, successively and, if one may use the term, diagonally—that is, by means of the successive juxtaposition of separate lines. The larger melodic and harmonic components are generated from minimal basic cells in this way. This is a technique that imposes economy and the exclusion of irrelevancies—a technique that may be indefinitely expanded and within which a composer may grow, a growth revealed in Miss Gideon's next large work, the *String Quartet*. Before turning to this, certainly the composer's most important instrumental composition, let us examine *The Hound of Heaven* from the point of view presented in this paragraph.

A single interval, the third (including its inversion and enharmonic equivalents), generates the melodic and harmonic material from which the ritornello is derived (Ex. 1, through Bar 6). The first melodic cell, in the viola, is *a-f#-a#-c#*. The next two melodic cells are simultaneously stated in oboe and viola. Each commences at a third relationship with the final *c#* of the first cell—*f* in the oboe and *b* in the viola. The *b* *f* thus derived is the only non-third simultaneity of the first six bars, all the remaining vertical and "diagonal" relationships con-

sisting of thirds which in turn generate non-third horizontal intervals. In this way the primary stable elements of the work are created. The difficulty of such a technique is that with the addition of each new detail the number of possible associations are greatly multiplied, to the extent that they may easily destroy the integrative potentialities of these primary elements. Miss Gideon, for this reason, uses notes sparingly. Most of the time, in *The Hound of Heaven*, the vertical unit does not comprise more than two different pitch components, rarely more than three. This would imply, since a glance at the score reveals neither long silent stretches in the individual parts nor a Webernesque type of fragmentation, that there must be a good deal of doubling going on and as a matter of fact there is, but only in the instrumental middle section (Ex. 4) is a conventional octave doubling employed. Otherwise it is doubling of a very special kind. The vocal part of Bars 14-20 (Ex. 1), for instance, is doubled by a line whose register in relation to the voice constantly changes and whose components are distributed among the different instruments. Each of the latter is thus permitted to pursue whatever independent role may be assigned to it. The hidden line which doubles the vocal part at this point is illustrated below (Ex. 6).



Ex. 6 & 7: THE HOUND OF HEAVEN

Instrumental parts are frequently doubled in a similar manner. Consider, for instance, the manner in which the oboe part in Bars 33-34 (Ex. 2) is doubled (Ex. 7).

This is a striking and original way of integrating disparate elements without "homogenizing"* them. It is, of course, somewhat related to procedures employed in very different contexts by several other composers. The participation of various instruments in the unfolding of a single line suggests Webern and the constantly shifting octave relationships, Stravinsky, particularly his recent works (*cf.* the second movement of the *Septet*).

If in this attempt to describe certain features of Miss Gideon's musical language I have centered my attention on a single work, *The Hound of Heaven*, this is not meant to imply that her musical language is more adequately represented by this composition than by others. The *String Quartet* is in every sense a "larger" work, but for that very reason a comparable discussion would have exceeded the limits of this paper. The reader is therefore

* A new musical term, introduced by Miss Anna Russell.

asked to tolerate some subjective evaluative statements as a substitute for an "objective" technical exposition. In any case, some of the most beautiful moments of the work do not easily lend themselves to verbal explication. Even a close study of the score fails to prepare one for the wonderful effect of the following excerpt from the second movement (Ex. 8).

(*andante con moto*)
misterioso

Ex. 8: QUARTET FOR STRINGS (ACA)

The string writing is extraordinarily skillful and varied throughout, yet never dependent upon "special effects." To me, the Quartet holds first place among Miss Gideon's purely instrumental works. I feel it is the only one of these works that is on a par with the best of her vocal settings.

Miss Gideon has said that she is "moved by poetry and great prose almost as much as by music." The same concern with detail that the musical sound reveals characterizes her treatment of text. The musical structure parallels the sense of the poem and its intrinsic verbal relationships, rather than external formal features. Compare, in the second number of *Three Sonnets from Fatal Interview* (Edna St. Vincent Millay), her setting of the word "drowned" at its first occurrence near the beginning of the poem with her setting of the same word near the end of the third quatrain. This word establishes the basic image of the poem, something we do not yet know at its first occurrence. Only in terms of its dictionary definition and its phonetic structure is it the same word at its second occurrence, for what originally appeared to be merely a figurative use of the word ("how deep in love, how *drowned* in love") is now burdened with the associations of its literal meaning—the night, the black storm, the woman "weedly washed ashore," her nostrils frozen, her hands locked. On a third level the recurrence

is an objective formal device. All of these functions of the repeated word are projected in the song. A minimal linear detail, the *eb -d* in the vocal line, associated with the minor thirds *eb -g* and *d-f* in the piano, returns in a new musical context, its effect heightened the second time by the elaboration of the original motive in which the two notes occur (*cf.* the bracketed portions of Exx. 9 & 10) and by the greater interval that separates the climactic *eb* from the highest notes of the immediately preceding melodic elements.

Ex. 9: THREE SONNETS (*Fatal Interview*)

Ex. 10: THREE SONNETS (*Fatal Interview*)

The third and final appearance of the same musical detail at the very conclusion of the vocal line provides a final reference, by implication, to the key-word of the poem (Ex. 11).

In *Five Sonnets from Shakespeare* Miss Gideon again combines the voice with a small instrumental group of mixed timbres, a medium that she employed with such happy effect in *The Hound of Heaven*. In the Shake-



Ex. 11: THREE SONNETS (Fatal Interview)

spear songs the instrumental group by which the voice is "accompanied"—a word we may employ with more justice in this instance than in that of *The Hound of Heaven*—consists of string quartet and trumpet. The precedence of voice and words is at once established in the first song, a setting of Sonnet VIII ("Music to hear, why hear'st thou music sadly?"), in which the sense of the text is most appropriately reflected in the silence of the instrumental group during the opening quatrain and closing couplet. The vocal line is, in general, more autonomous in this than in the earlier work; the harmonic idiom less "atonal"; the texture fuller. The intimate atmosphere of these songs, the absence of rhetoric and gesture, the spontaneity, variety, and compelling beauty of the melodic ideas, the incomparable fusion of word, sound and sense, make this work Miss Gideon's supreme accomplishment. I have chosen as an illustration the opening measures of the fourth song (Ex. 12), an arbitrary selection from a work whose every page bears the stamp of a masterpiece.

It has not been my purpose in the present study to offer a "well-rounded" discussion of Miss Gideon's activity as a composer, but to call attention to four compositions that I consider outstanding not only within the body of her own work but in contemporary music in general. These compositions are outstanding but not isolated, for there is a considerable number of American composers of the present generation to whom many of the devices and procedures described in the discussion of *The Hound of Heaven* are indispensable features of technique. We have used that questionable word "atonal" in connection with *The Hound of Heaven*. If Schoenberg's Opus 11, No. 1, Webern's Opus 5 and certain other well-known works that preceded Schoenberg's formulation of his serial system are "atonal," then so are Miriam Gideon's *The Hound of Heaven*, *String Quartet* and *Millay songs*, as well as a large number of excellent compositions by other American composers, who, like her, have assimilated the technical features of non-serial "atonality" but whose music is not characterized by what,

according to some critics, are supposed to be the stylistic features of "atonality"—"lack of contrast," "morbidity," "fragmented rhythm," etc., etc., etc., etc.

This explains, perhaps, why Miss Gideon's music has not yet been conveniently classified under an appropriate caption—in this age of brand-names an unlabeled composer is an anomaly.

I recall a conversation between Miriam Gideon and a fellow composer who was complaining about the composer's situation in the world today—a world, he felt, in which it is impossible for a serious composer to find any proper motivation for composing music. Miss Gideon replied, "If you can relate tones to each other in such a way that they belong together, that's enough of a reason for composing." Her answer tells us a good deal about her, as a person and as a composer.

Ex. 12: FIVE SONNETS FROM SHAKESPEARE (ACA)

Miriam Gideon: List of Works

ORCHESTRA

- ALLEGRO AND ANDANTE FOR ORCHESTRA** (1940) 12 min. Fleischer Library
2-2-2-2, 2-1-1-0, timp, str.
- EPIGRAMS: Suite for chamber orchestra** (1941) 10 min. composer
2-2-2-2, 2-1-1-0, timp, str.
- LYRIC PIECE FOR STRING ORCHESTRA** (1941) 10 min. ACA
Also for string quartet (see under "chamber works")
London Symphony Orchestra, Hugo Weisgall conductor, London, 1944;
Saidenberg Little Symphony, Daniel Saidenberg conductor, Town Hall, New York, 1956.
- FIVE SONNETS FROM SHAKESPEARE** (1950) 18 min. ACA-CFE
For medium voice, trumpet, string orchestra, or string quartet (see under "solo voice with chamber group")
I.S.C.M. Forum Group, MacMillan Theatre, New York, Paul Wolfe, conductor; Earl Rogers, tenor, 1951.
- TWO MOVEMENTS FOR ORCHESTRA** (1953) 9 min. ACA-CFE
2-2-2-2, 4-2-2-0, timp, str.
Composers Recordings, Inc., with Zurich Radio Orchestra, Jacques Monod, conductor (for 1958 release).
City College Orchestra, Fritz Jahoda, conductor, New York, 1953;
La Jeunesse Musicale, Zurich Radio Orchestra, Jacques Monod, conductor, Zurich, 1957.
- ADON OLOM (Lord of the World)** (1954) 6 min. ACA-CFE
Mixed chorus, SAT solos, ob, tr, strings. Also with organ or piano accompaniment (see under "choral").
Commissioned by Chizuk Amuno Choral Society, by whom first performed, Hugo Weisgall, conductor, Baltimore, 1954.

CHAMBER WORKS

- LYRIC PIECE FOR STRING QUARTET** (1941) 10 min. ACA-CFE
Also for string orchestra (see under "orchestra")
- QUARTET FOR STRINGS** (1946) 18 min. ACA-CFE
Walden String Quartet, Yaddo, 1946; I.S.C.M., Hunter Playhouse, Walden String Quartet, New York, 1947.
- SONATA FOR VIOLA AND PIANO** (1948) 17 min. ACA-CFE
Abram Loft, viola; Alvin Bauman, piano, Times Hall, New York, 1948;
Walter Trampler, viola; Douglas Nordli, piano, Music School Settlement, New York, 1957.

BIOGRAPHICAL NOTE

Born in Greeley, Colorado, October 23, 1906.
Piano study with Hans Barth, New York, and Felix Fox, Boston.
B. A. degree, Boston University, 1926. M. A. degree in musicology, Columbia University, 1946.
Composition with Lazare Saminsky and Roger Sessions.
On music faculty of Brooklyn College, New York, from 1944 to 1954; City College, New York, from 1947 to 1955; Cantor's Institute, Jewish Theological Seminary, New York, from 1955 to the present.
Resides in New York City.

- FANTASY ON A JAVANESE MOTIVE**, for 'cello and piano (1948) 4 min. ACA-CFE
Paradox Records, in "New Music for 'Cello," Seymour Barab, 'cello; William Masselos, piano.
Seymour Barab, 'cello; Edith Grosz, piano, MacMillan Theatre, New York, 1956.
- DIVERTIMENTO FOR WOODWIND QUARTET** (1949) 10 min. ACA-CFE
I.S.C.M. Forum Group, New York Woodwind Quartet, New York, 1949.
- AIR FOR VIOLIN AND PIANO** (1950) 5 min. ACA-CFE
Max Pollikoff, violin; Eugene Helmer, piano, Carnegie Hall, New York, 1950; Isidor Lateiner, violin; Edith Grosz, piano, Carnegie Recital Hall, New York, 1958.
- THREE MASKS**, for violin and piano (1958) 10 min. ACA-CFE
Also for organ (see under "key-board")

SOLO VOICE WITH CHAMBER GROUP

- THE HOUND OF HEAVEN** (1944) 8 min. ACA-CFE
Lines from the poem by Francis Thompson. For medium voice, oboe, string trio.
Commissioned for the Emanu-El Centenary. Temple Emanu-El, New York, with Romolo de Spirito, tenor, 1945; I.S.C.M., New York, with George Britton, baritone, 1945; Ditson Concert, MacMillan Theatre, New York, with Frank Baker, tenor, 1947; Young Composers League, Copenhagen, Denmark, 1956.
- FIVE SONNETS FROM SHAKESPEARE** (1950) 18 min. ACA-CFE
For medium voice, trumpet, string quartet. Also for string orchestra (see under "orchestra")
N.A.A.C.C., Town Hall, New York, Paul Wolfe, conducting string octet, with Earl Rogers, tenor, 1953.

THREE SONNETS from "Fatal Interview" (Edna St. Vincent Millay) (1952) 10 min. ACA

For high voice, string trio. Also for high voice, piano (see under "solo voice with piano")

MacMillan Theatre, New York, with Earl Rogers, tenor, 1956

SOLO VOICE WITH PIANO

FOUR EPITAPHS (Robert Burns) 6 min. ACA-CFE ((1952))

For low voice and piano.

Dorothy Gilsder, soprano; George Perle, piano, Contemporary Music Festival, Univ. of Louisville, Louisville, 1952.

THREE SONNETS from "Fatal Interview" (Edna St. Vincent Millay) (1952) 10 min. ACA

For high voice and piano. Also for high voice and string trio (see under "solo voice with chamber group")

MIXCO (Miguel Angel Asturias) 5 min. ACA-CFE (1957)

For low voice and piano. Also for medium voice and piano.

Marvin Hayes, bass-baritone; Robert Helps, piano, B. de Rothschild Foundation, New York, 1957.

TO MUSIC (Robert Herrick) (1957) 4½ min. ACA-CFE

For low voice and piano. Marvin Hayes, bass-baritone; Robert Helps, piano, B. de Rothschild Foundation, New York, 1957.



STAGE WORKS

FORTUNATO (1954-1958) 60 min. ACA-CFE

Opera in 3 scenes. Based on the play by Serafin and Joaquin Alvarcz Quintero.

For 10 singers (4 sopranos, 1 mezzo, 1 tenor, 4 baritones). May be reduced to 5 singers (1 soprano, 1 mezzo, 1 tenor, 2 baritones) since many appear in only one scene.

1-1-1-1, 1 horn, 1 trumpet, timp, perc, str. Piano score available.

KEYBOARD WORKS

SONATINA FOR TWO PIANOS ("Hommage a ma Jeunesse") (1935) 10 min. Merry-mount

Celuta and Carleton Liddle, Louisiana State Univ., 1954.

CANZONA for piano (1945) 4 min. New Music

Ray Lev, Carnegie Hall, New York, 1945. Maxim Schur, Stockholm, Sweden, 1946.

PIANO SUITE #3 (1951) 6 min. Lawson-Gould (for 1958 publ.)

Lillian Freundlich, Times Hall, New York, 1951.

PIANO SUITE #4 (1951) 6 min. ACA-CFE

Milton Peckarsky, Griffith Lounge, Newark, N. J., 1953.

PIANO SUITE #5 (1951) 4 min. ACA-CFE

PIANO SUITE FOR CHILDREN (1953) 4 min. Edw. Morris, publ., in *Contemporary Piano Music*

SIX CUCKOOS IN QUEST OF A COMPOSER (1953) 15 min. ACA-CFE

Suite for piano. Ray Lev, Carnegie Hall, New York, 1958.

THREE MASKS, for organ (1958) 10 min. ACA-CFE

Also for violin and piano (see under "chamber works") Herman Berlinski, Temple Emanu-El, New York, 1958.

CHORAL

SLOW, SLOW, FRESH FOUNT (Ben Jonson) (1941) 5 min. Merry-mount

SATB Nat'l. Assoc. Amer. Comp. & Cond., Town Hall Club, New York, 1951.

SWEET WESTERN WIND (Robert Herrick) (1943) 3 min. ACA-CFE

SATB

HOW GOODLY ARE THY TENTS (Psalm 84) (1947) 5 min. Merry-mount (for 1958 publ.)

SSA with organ or piano accomp. Also SATB Ernest Bloch choral award, 1947. United Temple Chorus, Lawrence, N. Y., 1948; Three Choir Festival, Temple Emanu-El, New York, 1948; both performances conducted by Isidore Freed.

ADON OLOM (Lord of the World) (1954) 6 min. Merry-mount (for 1958 publ.)

SATB, SAT solos, with organ or piano accomp. (See under "orchestra").

Press Comment:

MAY THE WORDS OF MY MOUTH

"Miss Gideon's contribution, although extremely terse, displayed an exceptional gift for counterpoint, and also an expressiveness which should make her further endeavors well worth watching."

(Noel Strauss, *N. Y. Times*, March 26, 1938)

CANZONA

"Of Miss Lev's piano solos, this reporter liked best the quite high-flown and pleasantly dissonant "Canzona" by Miss Gideon."

(Lou Harrison, *N. Y. Herald-Tribune*, May 1, 1946)

"Miriam Gideon's "Canzona" was a much more provocative piece, showing clarity of design, a directness and simplicity of conception, as well as marked individuality of harmonic idiom, which taken together would indicate that she has a definite path she is following."

(Joe Biskind, *Daily Californian*, San Francisco, Nov. 12, 1948)

QUARTET FOR STRINGS

"Miriam Gideon's quartet revealed in an astonishing way what it must feel like to be a woman, and an intelligent one, in her loving rearrangements of small but meaningful musical motives. Miss Gideon's technical address is concise and she emerges as our best feminine composer."

(*N. Y. Herald-Tribune*, Sept. 22, 1946)

"Miss Gideon's work showed that she is one of the most accomplished women composers in our midst. The texture of this work is consistently dissonant, the string writing effective and sound."

(Lou Harrison, *Modern Music*, Fall, 1946)

FANTASY ON A JAVANESE MOTIVE

(Review of Paradox Recording: "New Music for 'Cello")

"There are some interesting works in this collection, particularly Miss Gideon's "Fantasy on a Javanese Motive . . ."

(Howard Taubman, *N. Y. Times*, Jan. 22, 1950)

AIR FOR VIOLIN AND PIANO

"Miss Gideon's "Air" was lyrically prepossessing."

(*N. Y. Herald-Tribune*, Oct. 21, 1950)

"Mr. Pollikoff was sensitive to the controlled intensity and open-work textures of Miss Gideon's "Air," a first performance."

(Carter Harman, *N. Y. Times*, April 2, 1951)

SONNETS FROM SHAKESPEARE

"Miriam Gideon's "Sonnets from Shakespeare," sung with excellent diction by Earl Rogers and beautifully played by the New Chamber Music Society, under Paul Wolfe, opened with high promise. Strings and a single sweet trumpet (Ralph Kessler) blended with uncanny subtlety under the bard's musical metaphors to create an inspired effect."

(Carter Harman, *N. Y. Times*, April 2, 1951)

PIANO SUITE #3

"Miss Gideon's atonal music supplied the moments of greatest interest. The five brief movements of the suite are prefaced with the following playing directions: Restlessly, Reflectively, Impetuously, Tenderly, Vehemently. In each case the content of the movement seems to be a distillation, or capsulation, in atonal terms, of the suggested emotion. This readily communicative suite should prove a valuable asset in the initiation of audiences to the atonal idiom."

(*Musical America*, April 15, 1951)

SONNETS from "Fatal Interview"

"Miriam Gideon, making her first appearance on these festival programs, created a good impression with her "Three Sonnets." She has invested the poetry with music that flows freely and illuminates the texts without interfer-

ing with their imagery. The piano is used sparsely, but its comment is significant throughout all three of the sonnets."

(William Mootz, *Louisville Courier*, May 12, 1952)

SONNETS from "Fatal Interview,"

HOUD OF HEAVEN

AIR FOR VIOLIN AND PIANO

"Miss Gideon's "Hound of Heaven," and the "Three Sonnets from "Fatal Interview," displayed an exquisitely refined and fluent technique centered in areas of dissonant counterpoint. These songs, and the "Air for Violin and Piano" as well, are highly colorful throughout, with an occasional handsome tincturing of exoticism."

(Lester Trimble, *N. Y. Herald-Tribune*, Jan. 16, 1956)

THREE MASKS FOR ORGAN

"The *Three Masks* was an interesting work in an excellent modern idiom."

(Samuel Walter, *The American Organist*, April, 1958)

SIX CUCKOOS IN QUEST OF A COMPOSER

"The Gideon work is an amusing journey through musical styles from the Renaissance to the present day."

(John Briggs, *New York Times*, April 10, 1958)

HOUD OF HEAVEN

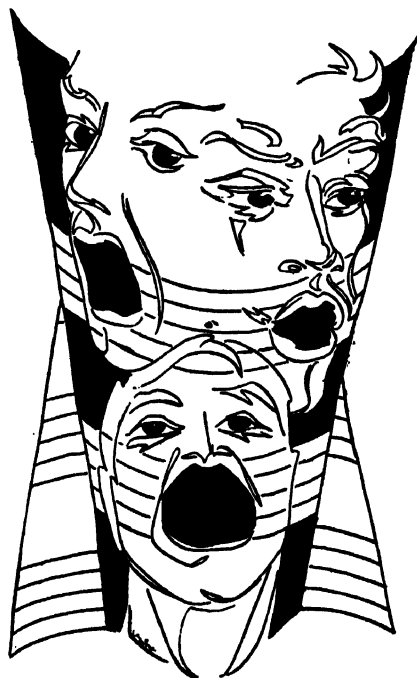
"It was captivating in expressiveness, and one wished very much to hear it again, especially for the extremely well-written vocal lines."

(*Social Demokraten*, Copenhagen, Sept. 28, 1956)

MIXCO

"Miriam Gideon's "Mixco," which was having its first performance, along with her "To Music," revealed itself as an unusual creation in which the poem's stanzas were set, in alteration, in English and in Spanish. The music was lovely, and, while stylistically consistent, made clear differentiation in its treatment of the two languages."

(Lester Trimble, *N. Y. Herald-Tribune*, Dec. 1, 1957)



The Music of John Verrall

JAMES BEALE

MUCH of John Verrall's life as a composer has been devoted to a search for an harmonic style which would adequately express his creative spirit. He is a master craftsman whose musical thinking is habitually contrapuntal and whose favorite medium is the small chamber group.

Early in his career, during the years of study with Kodaly in Budapest and the periods in Minneapolis and Massachusetts, he wrote freely and naturally, with little worry about "system." This did not suffice for many years, however. In 1948, about the time he settled in Seattle, his growing dissatisfaction with the instinctive solutions led to his adoption of a nine note scale, an adaptation of the Phrygian mode with two third and two seventh degrees. More recently there has emerged in his music a modal style of greater simplicity and directness.

The overall impression of Verrall's music to this writer is one of great seriousness of purpose. He is a deeply religious person who is constantly beset by philosophical questionings. He is no devotee of the extraordinary surface effect but, rather, is preoccupied with the purely musical consideration. Tenderness alternates with intensity in his slow music. His allegro movements are kaleidoscopic in feeling, and extremely energetic.

John Verrall first conceived of the possibility of a nine note scale while composing *Night Visions*, from the



Ex. 1: *DARK NIGHT OF ST. JOHN* (*Night Visions*)

orchestral work, *DARK NIGHT OF ST. JOHN*, in 1948. The opening passage has, as its harmonic skeleton, successive triads on D, F and E.

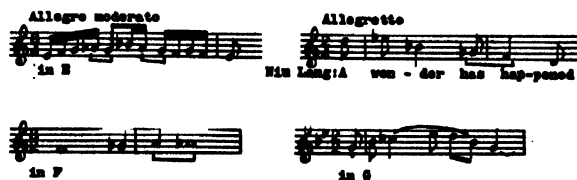
The problem here is to find an harmonic system which will allow chords on successive scale degrees to move to one another without resorting to an impressionistic parallelism. The composer was to solve this problem in two ways: first, he evolved a scale system which made more complex chords available than those built on juxtaposition of thirds (as triads, seventh chords, etc.); and secondly, the cadence with the half step in the bass (as F to E in example 1) was moved to feature the tonic and dominant, in order to clarify the tonal center. Thus, the nine note scale was eventually to feature bII—I and bVI—V.

The nine note scale consists of two tetrachords of half step—whole step—half step, one starting on the tonic and the other on the dominant. Connecting the two tetrachords is a variable note.



Example 2

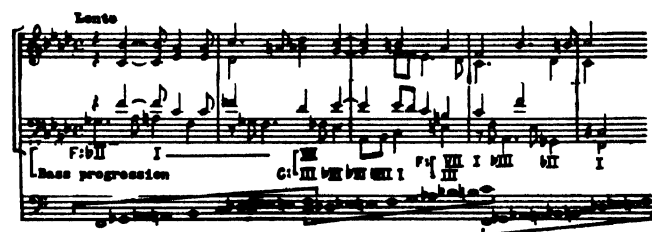
The use of the lowered second often tends to suggest Phrygian mode, and is responsible for a certain somber quality which pervades the music. Melodically, the traditional minor third is more often used as a consonance than the major third, since it flows more naturally (by step) to the lowered second. It is common to find the major third spelled as a diminished fourth and treated as a dissonance, the upper neighbor of the minor third. This is a characteristic melodic idiom of Verrall's music in this period, as the following examples show.



Ex. 3: Four Pieces for Piano; The Cowherd and the Sky Maiden; Dark Night of St. John; String Quartet #3.

However interesting these melodic patterns may be, it is as an *harmonic* system that the nine note scale becomes significant. The most frequent cadential progressions are bVII—I and bII—I, to use traditional harmony symbols. In other words, the tonic is most commonly approached in the bass from the whole step below or the half step above. Next in frequency are cadences with the bass progression of IV—I and V—I, and in the OBOE SONATA the composer even uses cadences in which the chords have a mediant relationship.

Verrall's chords may range in complexity from triads to combinations involving six or more tones. In analysing this harmony we find that it is bass progression that is all-important rather than root progression. Modulation occurs often. A pocket of chords from another key sometimes appears within a phrase, as example 4 demonstrates.



Ex. 4: FOURTH STRING QUARTET. Copyright 1952: Oliver Ditson Co. Reprinted by permission.

Occasionally, Verrall likes to build the melody around some of the less commonly featured notes of the scale. The result sometimes obscures the real key. The following passage seems to start in the key of E—the melody falls so readily into that scale. Closer examination of the total structure reveals, however, that the key must be C#.



Ex. 5: FOURTH STRING QUARTET

Variants of the nine note scale are sometimes used. The substitution of the major second and major sixth for their minor equivalents may be found where a brighter sound is desired. This may happen in the middle of a piece or an entire movement may use this varied scale. The fourth movement of the FOURTH STRING QUARTET, for example, begins in C and features D natural and A natural prominently. Almost immediately there is a modulation to the key of B, and here C# and G# are used.

Sometimes a note will be varied for harmonic reasons. In the Prelude to the FOUR PIECES FOR PIANO, the major sixth is used in the second chord of the piece in order to avoid an augmented triad in the three lower voices. The piece is in the key of E, and the chord in question is E-G#-C#, instead of E-G#-C. Having once introduced the C# (or Db as it is sometimes spelled), the composer retains this note for the first thirteen measures of the piece, both melodically and harmonically, to the exclusion of the usual C natural.

Nonharmonic tones are to be found also. In the slow movement of the THIRD STRING QUARTET, a double fugue in B, an appoggiatura figure is included in one of the subjects (the Ab which resolves to G in the viola, measures 2—3), and is consequently featured through much of the fugue.

Some might argue that frequent modulations and the presence of non-scale appoggiatura destroy the integrity of the nine note scale. It is partly for this reason that Verrall has abandoned, temporarily at least, the nine note scale. The works written in this idiom date from the late 1940's and early 1950's and include the THIRD and FOURTH STRING QUARTETS, the opera THE COWHERD AND THE SKY MAIDEN, the PIANO SONATA, the OBOE SONATA, and certain movements of other works written during this period.

Many composers, after several works in a complex style, feel the desire to purge the complexities and find a more direct contact with their audience again—Copland, Prokofiev and others have made such shifts. Similarly, we find that John Verrall, after abandoning the nine note scale, has turned to a more simplified style in his most recent works.

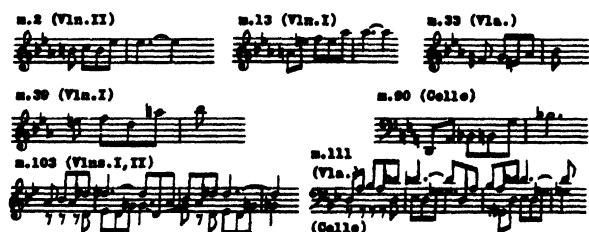
Modal harmony pervades the SIXTH STRING QUARTET and the recent SONATINA FOR VIOLIN AND PIANO; but this modal harmony is not of the folksy or antique variety. This is finely wrought, mature art music, often with lengthy melodic lines and characteristically instrumental figurations. Aeolian and Dorian are the favored modes, although (as an echo from the nine note scale period) there are several cadences with bII—I bass progressions. Occasionally, other echoes of

the nine note scale will appear in this period. Although the orchestral tone poem, **PORTRAIT OF ST. CHRISTOPHER**, is not written in this scale, there are several melodic fragments featuring the characteristic juxtaposition of the major and minor third, as well as the lowered second.

Turning our attention from the harmonic aspects of Verrall's music to those of form, we find that he has made some unique contributions here also. Although many examples of the familiar formal patterns appear (such as the sonata-allegro, variations, rondo form, etc.), of special interest are the contrapuntal forms. Several fugues may be found, and the slow movements of the **THIRD STRING QUARTET** and the **PIANO QUINTET** are double fugues. Indeed, the slow lyrical fugue is something of a Verrall specialty.

In the faster movements, the composer sometimes employs the principles of the Baroque concerto form. The second movement (*Allegro Molto*) of the **FOURTH STRING QUARTET** is a good illustration. The movement opens with a ritornello of 31 measures, in which the four instruments participate most of the time. This is followed by the (quasi) solo section, in which only two instruments play at a time. Thus the tutti-soli allusion is made.

Measures 31—151 unfold a series of sections, usually contrapuntal in texture, each section based on motifs from the opening statement. These motifs are used throughout the movement in different transformations. The motif shown in example 6 at measure 2 undergoes at least six alterations during the course of the movement. As the music grows in intensity, the distortions of the motif increase. Finally at measures 103 and 111, to initiate a long build up to the final statement of the ritornello, the motif appears in stretto.



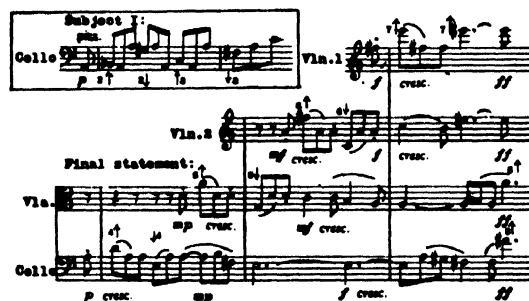
Ex. 6: **FOURTH STRING QUARTET**. Copyright 1952: Oliver Ditson Co. Reprinted by permission.

This form allows for the greatest possible development of contrapuntal material. The energy and power accumulate through the use of homogeneous material, and compensate for the loss of the kind of dramatic contrast which one associates with the Classical-Romantic sonata movement.

The same penchant for changing the contour of motifs is to be found in the fugues. Verrall conceives of the

fugue as a form in which the subject is not only combined with other motifs in various permutations, but also in which the subject itself is allowed to grow and be changed as the fugue progresses. The composer refers to this technique as "internal expansion of the fugue subject." This expansion may occur in two ways; first, there may be notes added or omitted from the subject, and secondly, the intervals themselves may be changed. Fughetta II from the **SKETCHES AND MINIATURES** for piano is a clear illustration.

Example 7 shows intervallic expansion of the subject in the stretto of the fugue. This example is from the slow movement of the **PIANO QUINTET**. Near the end of this movement, which is a double fugue, there is a stretto of the head of subject I. The characteristic of this subject is the upper and lower auxiliary effect at, first, the second, and then the third. The stretto begins with the 'cello playing the upper and lower "auxiliary" at the fourth, the viola follows with the fifth, the second violin with the sixth, and so forth.



Ex. 7: **PIANO QUINTET (ACA)**

The effect, of course, is one of each entering instrument striving for greater and greater distances until an intense climax is reached in measure 41. It is this expressive use of counterpoint which distinguishes Verrall's fugue writing and raises it above a mere delight in combining various stereotyped motifs.

"I have always," says the composer, "been interested in the relationship between design elements and the meaning to be expressed, so that form to me is a matter of total relationship rather than a geometric sequence of separate ideas. Thus, the basic elements of music out of which I unfold my meanings are sound-silence, direction and distance, duration, thickness or thinness of texture, tone color, dynamic intensity, tensions and their relaxation, and the complex of inter-relationships between these elements, rather than melody, harmony and rhythm, which are end results, not the basic materials of the creative process."

Another facet of John Verrall's work which bears consideration is his interest both in music for young people and also in music of intermediate difficulty for amateur groups. The **SIXTH STRING QUARTET** falls into

the latter category. Although a serious composition worthy of concert performance, it rarely extends the players beyond first position. The technical problems being comparatively few, it is a work that could be used by groups which wanted a contemporary work in their repertoire but were not capable of the more taxing literature.

The VIOLIN SONATINA and the 'CELLO SONATINA may also be placed in this intermediate grouping. The VIOLIN SONATINA, for example, consists of three movements, of which the first has relatively long note values for the violin, with a few chromatically altered notes. Nor does the slow movement contain a great many accidentals; it does have some simple double stops, such as successive sixths. In the last movement, the violin becomes more agile than in the previous two movements. The piano part throughout is not difficult.

The INTRODUCTION AND RONDINO FOR THREE CLARINETS is suitable for wind ensemble classes at the high school or college level.

A somewhat earlier work is the SYMPHONY FOR YOUNG ORCHESTRAS. The string and wind writing is not difficult; the strings are entirely in first position. Alternate instrumentation is provided; extra clarinets for oboes, saxophones for bassoons and/or horns. The viola does not use the C string, so that the part may become a third violin part if necessary. In addition, an optional piano part may be used to fill out some of the sound when needed. The work is in three movements—

an allegro first movement, a scherzo and a theme and variations finale.

The reader may gather further insight into the scope of John Verrall's creative activity by the list of his works, which follows.

BIOGRAPHICAL NOTE

John Verrall was born in Britt, Iowa, June 17, 1908. Among his early teachers were Donald Ferguson in piano and composition and Englebert Roentgen in violoncello. In 1929-1930, he studied composition in London under R. O. Morris, and two years later continued his studies in Budapest under Zoltan Kodaly in composition and Gabriel Zsigmondy in piano.

Returning to America in 1932, Verrall entered the University of Minnesota studying composition and piano again with Donald Ferguson, and received the degree of Bachelor of Arts, cum laude, in 1934. Shortly thereafter, he married Margaret Larawa.

He taught composition and theory at Hamline University (1934-1942) and at Mount Holyoke College (1942-1946). After the interruption of his teaching career, occasioned by his entry into the armed services in 1943, he served as editor for the firms of G. Schirmer and the Boston and Willis Music Companies (1947-1948). While teaching, he spent two summers in advanced study, one under Aaron Copland at Tanglewood, one under Roy Harris at Colorado College, and one winter of study under Frederick Jacobi at the Juilliard School of Music.

In 1946, he received a Guggenheim Fellowship in composition and the Honolulu Academy of Arts Award, the latter for a set of orchestral variations. In 1952, his opera THE WEDDING KNELL, won the Seattle Centennial Opera Award.

In 1948, Verrall moved to the west coast, becoming associate professor of Music at the University of Washington, a post he now holds.

John Verrall: List of Works

SONATA FOR VIOLONCELLO AND PIANO (1932) 12 min. Ms.

Francis Bard & Son (1932).

DIVERTIMENTO FOR CLARINET, HORN AND BASSOON (1939) 12 min. Ms.

"These (the Wind Trio and the String Trio No. 1) had the spontaneous quality of watercolors in chamber music idiom; yet were neatly and firmly woven studies in agile, good-humored counterpoint."

(John K. Sherman, *Minneapolis Star Journal*, Dec. 1, 1941)

SYMPHONY NO. 1 (1939) 17 min.

"The thing that impressed me most about the Verrall Symphony was the remarkable firmness of its construction. In spite of much harmonic freedom and many deviations from strict diatonic harmony, the dissonances were sensible, intelligent, and structurally sound. Every movement had direction. Their purposeful directness left a vivid impression. The orchestration is very effective throughout."

(Johann S. Egilarud, *Minneapolis Journal*, Jan. 27, 1940)

TRIO NO. 1 FOR TWO VIOLINS AND VIOLA (1940) 9 min.

Valley Music Press (1944).

STRING QUARTET NO. 1 (1940) 15½ min. Ms.

(See Prelude and Allegro for Strings)

"Verrall's Quartet (No. 1) brimmed with ideas which were pithily stated and put through their paces without waste of motion and with a plenitude of craft. The work throughout was intense and close woven. Simplicity and earnestness of the work as a whole, taut rhythmic ingenuities of the second movement, and a springy fugue finale—these were evidences of a compositional authority that grows steadily more impressive."

(John K. Sherman, *Minneapolis Star Journal*, Nov. 6, 1941)

"The opening movement of Mr. Verrall's Quartet (No. 1) seems to me one of the best things he has written. It has line and coherence, and its contrapuntal structure is clear and strong."

(Frances Boardman, *Saint Paul Pioneer Press*, Nov. 6, 1941)

- PORTRAIT OF MAN** 18 min. Ms.
(Symphonic Suite) (1940)
"Mr. Verrall knows the tools with which he builds: the structural patterns are skillfully worked out, and the business of orchestrating them is accomplished with a confidence born of firmly grasped knowledge. Sincerity of feeling and purpose are other unmistakably present factors. And on the spiritual side there are moments of power and realization."
(Frances Boardman, *Saint Paul Pioneer Press*, Mar. 15, 1941)
- CONCERT PIECE FOR STRINGS AND HORN** 17 min. ACA-CFE (1940)
"The Concert Piece showed that the composer can make a chamber orchestra serve as a medium for expressing profound musical ideas and that he can give a full body to these ideas with so few instruments through his skillful distributions of parts and his harmonies."
(Johann S. Egilsrud, *Minneapolis Journal*, Mar. 7, 1940)
"The program was noteworthy for the premiere of a new work, Concert Piece for Strings and Horn, by John Verrall. The work has the same pungency of idea and kinetic force of his earlier Symphony, and like it, is constructed with ingenious craft which is always servant, not a master of the musical message. Mr. Verrall has much to say in music, and knows how to say it with economy and vigor."
(John K. Sherman, *Minneapolis Star*, Mar. 7, 1940)
"The Concert Piece for Strings and Horn by John Verrall established his ability to write sonorously for strings with sufficient harmonic personality to file his name for attention."
(Irving Kolodin, *New York Sun*, Jan. 9, 1941)
- SONATA FOR HORN AND PIANO** 15 min. ACA-CFE (1942)
SONATA FOR VIOLA AND PIANO 14 min. (1942)
Dow Music Publishers (1957).
"Verrall's Sonata (for Viola) is now seventeen years old. . . . It is somewhat more angular than the composer's later works, and less homogeneous in its style. Emphasis on major sevenths and minor ninths, both melodic and harmonic, points to an expressionistic source; the double dotted rhythms of the Largo may relate to those of Hindemith's slow movements, particularly those of the twenties; the energetic Magyar rhythms of the finale bear witness to the composer's study with Kodaly and Zsigmondy in Budapest. Despite this eclecticism, the Sonata makes a strong and relatively unified impression. Its structure is taut, its sonorities are firm. To the still small literature for the viola this is a considerable addition."
(Halsey Stevens in *Notes*, June, 1956)
- STRING QUARTET II** (1943) 18 min.
Valley Music Press (1945).
"Mr. Verrall's Quartet No. 2 was featured this afternoon on a program given by the Coolidge Quartet. It has the merit of brevity and unusual originality. The dark-hued adagio, the forthright scherzo, the rich coloration of the andante, and the ingenious fugue thoroughly investigated the resources of the medium." (Williard M. Clark, *The Springfield (Mass.) Union*, Mar. 8, 1943)
"The Second Quartet proved to be an appealing and sturdily built work. Mr. Verrall expressed his musical thoughts with such refreshing conciseness that the interest of the listener was maintained throughout. Mr. Verrall is capable of bringing forth an individuality within the limits of a consistent style." (Milton Berliner, *The Springfield (Mass.) Republican*, Mar. 8, 1943)
- SYMPHONY NO. II** (1943) 22 min. Ms.
THEME AND VARIATIONS 8 min. ACA-CFE for piano (1943)
- SERENADE FOR FIVE WIND INSTRUMENTS** (1944) 13 min.
Music Press (1947).
"The Army Air Forces Wind Quintet gave the premiere of a delightful Serenade for Winds by the rising American composer John Verrall, who writes expertly and with admirable and original color." (Glenn Dillard Gunn, *Washington (D. C.) Times-Herald*, Nov. 6, 1944)
- AH, COME, SWEET DEATH** for 2 min.
a capella choir (1945)
Music Press (1947).
- HOLIDAY MOODS** 8 min.
Suite for band (1946)
Boston Music Co. (1948).
- ALL IN A DAY** 5 min.
Suite for beginning piano (1946)
Oliver Ditson (1949).
- THE LONELY BUGLE GRIEVES** 3 min. ACA-CFE (1946) (voice and piano; text: G. Mallon)
- A NORTHERN OVERTURE** 6 min.
for band (1946)
Boston Music Co. (1949).
- CONCERTO FOR VIOLIN AND ORCHESTRA** (1946) 21 min. ACA-CFE
- PRELUDE AND ALLEGRO FOR STRINGS** (1948) 10 min. ACA-CFE
(Movements 1 and 2 of Quartet No. 1 rewritten in 1948)
Recorded by MGM, string orchestra under Carlos Surinach.
- STRING QUARTET III** (1948) 17 min.
Oliver Ditson (1950).
- SYMPHONY FOR YOUNG ORCHESTRAS** (1948) 12 min.
Boston Music Co. (1951).
- DARK NIGHT OF SAINT JOHN** 12 min. ACA-CFE for orchestra (1949)
- FOUR PIECES FOR PIANO SOLO** 12 min. (1949)
University of Washington Press (1954).
- SONATA FOR PIANO, FOUR HANDS** 11 min. ACA-CFE (1949)
- SONATA FOR VIOLIN AND PIANO** 14 min. ACA-CFE (1949)
- STRING QUARTET IV** (1949) 18 min.
Recorded by Music Library Recordings, Univ. of Washington Str. Qt.
Oliver Ditson (1952).
"I have had the opportunity to hear Verrall's Quartet several times and with each performance I am more aware of its unity and of its beauty. Its fast movements, which at first seem a little artificial, come more and more to hold their place in the entire score. The first movement is, I think, a masterpiece. To remark that it owes a debt to Bartok is a compliment, for it is completely sincere and completely original. It becomes immediately apparent that this composer knows how to write for strings. The second movement compliments the first and the heroic ending arises emotionally from the earlier mood. The last three movements seem to me to belong to a second part in which the emotions are less intense. The Andante Tranquillo with its sensitive beginning out of key reminds one

of a Schumann song. The intermezzo projects an almost indefinable mood, half nostalgic, half gay. . . . The movement that he has placed at the end is exactly right for the audience. It is gay, almost folk-like, and short. A return to the earlier mood would have made only an academic unity, not a real one."

(Ross Lee Finney, *Michigan Daily*, July 20, 1949)

"Talent was manifested in Verrall's Quartet with its scholarly string writing and intense mood."

(Noel Strauss, *The New York Times*, Sept. 25, 1949)

THE COWHERD AND THE SKY 1 hr.,
MAIDEN opera 40 min. ACA-CFE

(Chinese legend based upon a libretto by Esther Shepherd with stage designs by John Ashby Conway) (1951)

"An effective blending of ancient and modern took place Wednesday when the University of Washington opera workshop presented the premiere of a new two act opera, **THE COWHERD AND THE SKY MAIDEN** by John Verrall. The smooth phrase lines are singable and have little of the angularity that dogs so much contemporary opera. The opera had some thrilling moments, especially Niu Lang's lament over the loss of his beloved and the final rejoicing by the entire cast."

(Milton Johnson, *Seattle Post-Intelligencer*, Jan. 18, 1952)

SONATA for piano (1951) 15 min. ACA-CFE

"The climax of Mrs. Creel's program was the Verrall Sonata because the work itself topped the rest of the program in size and scope and because it was a relevant contribution to the evolving American musical idiom. The work is perhaps a spiritual residue of Mr. Verrall's processes, which involve a massively eclectic technique drawing upon both European and Oriental sources. Essentially abstract, the work was by no means sparse, but on the contrary was imaginatively rich in complication and detail."

(David B. Pennel, *The Argus* (Seattle), Aug. 23, 1952)

THE WEDDING KNELL 40 min. ACA-CFE

(One act opera based on a tale by Nathaniel Hawthorne. This opera won the Seattle Centennial Opera Award in 1952) (1952)

"Seattle's busiest opera season began with a premiere by the University of Washington opera workshop of John Verrall's prize winning **THE WEDDING KNELL**. Verrall's opera is based on a grotesque tale by Hawthorne. The score sustains the mood of the story in astonishing fashion. It must be said that Verrall creates a mood that cannot be forgotten soon."

(Louis R. Guzzo, *Seattle Times*, Dec. 6, 1952)

STRING QUARTET NO. 5 (1952) 16 min. ACA-CFE

APPALACHIAN FOLK SONG for 5 min. ACA-CFE
violinello and piano (1953)

PIANO QUINTET (1953) 17 min. ACA-CFE

Recorded by Northwest Recording Society, Seattle String Quartet and Stephen Balogh.

Won honorable mention in Harvey Gaul contest, 1955.

SINFONIA FESTIVA for band (1954) 15 min. ACA-CFE

THEY SHALL NEVER THIRST for 6 min. ACA-CFE
a capella choir (1954)

SERENADE NO. II for wind quintet 14 min. ACA-CFE
(1954)

"The John Verrall **SERENADE NO II** played by the New Art Wind Quintet last night said more, compactly and with a variety of colors from spare to spacious, than Danzi, Francaix, and Rossini."

(Maxine Gray, *The Argus* (Seattle), Nov. 20, 1954)

"Short, to the point, fluently composed, and containing touches of humor, it was well received by the audience."

(H. C. S., *New York Times*, March 27, 1955)

SKETCHES AND MINIATURES for 17 min.

piano (1954)

Valley Music Press (1955).

VARIATIONS ON AN ANCIENT TUNE (1955) 10 min. ACA-CFE

"**VARIATIONS ON AN ANCIENT TUNE** is rich in color and counterpoint. It is a tribute to Verrall's ability to manipulate thematic material with cleverness in modal form." (Louis R. Guzzo, *The Seattle Times*, Sept. 26, 1955)
"Verrall's revision and extension of the **VARIATIONS** have converted the work from a brief lyrical episode to a substantial, forceful vehicle that should appeal to orchestras seeking vigorous new music. In its new form, the composition has drive and purpose and the variations have what variations should—variety."

(Louis R. Guzzo, *The Seattle Times*, Mar. 6, 1957)

THREE BLIND MICE (Opera in one 1 hr.,
act to libretto of Glenn Hughes) 30 min.
(1955)

"The cleverness of Verrall's score and the possibilities of the ridiculous libretto made an impression. . . . Atonality and three blind mice make excellent playmates, but the Verrall ingenuity is most apparent in the matching of thematic material with characters and scenes."

(Louis R. Guzzo, *The Seattle Times*, May 23, 1955)

AUTUMN SKETCHES for piano solo 14 min. ACA-CFE
(1956)

STRING QUARTET VI (1956) 10 min. ACA-CFE

PORTRAIT OF SAINT CHRISTOPHER 12 min. ACA-CFE

PHER tone poem for orchestra (1956)

"**PORTRAIT OF SAINT CHRISTOPHER** is an important new work. Mr. Verrall . . . has found his way to his audience. The **PORTRAIT** is a strong, varied, ingratiating statement, well orchestrated, cunningly balanced, buoyant and affirmative."

(Maxine Cushing Gray, *The Argus* (Seattle), Oct. 27, 1956)

SONATA FOR OBOE AND PIANO 10 min.
(1956)

Dow Music Publishers (1958).

SERENADE AND PASTORALE for 5 min. ACA-CFE
flute and organ (1956)

SUITE FOR BRASS SEXTET (1956) 18 min.
Merion Music Co. (1957).

INTRODUCTION AND RONDINO 5½ min. ACA-CFE
for three clarinets (1956)

SONATINA FOR VIOLIN AND PIANO (1957) 11 min.

Dow Music Publishers (1958).

SUITE FOR THREE CLARINETS 9 min. ACA-CFE
(1957)

SONATINA FOR VIOLONCELLO AND PIANO (1957) 9 min.

Dow Music Publishers (1958).

NOCTURNE FOR BASS CLARINET AND PIANO 5½ min.
(1958)

Other Publications

ELEMENTS OF HARMONY (text-book) (1937)

Burgess Publishing Co. (1937).

With Spencer Moseley:

FORM AND MEANING IN THE ARTS (1958)

McGraw-Hill (1958).

A Criterion of a Modern Libretto

ALLEN FORTE

THE basic question is as direct as it is persistent: What makes for a good libretto? I should like to examine this question apart from the problem of audience response (however unrealistic this procedure may be) in an effort to identify a significant criterion for the modern libretto.

To begin, let us consider the libretto's unique characteristics, those which distinguish it from the dramatic poem, the play, the movie scenario, or any of the other verbal forms with which it shares many features. Clearly, the libretto stands apart from these forms by virtue of its musical setting. But is an opera then merely a play set to music? Surely not, unless we would draw only a superficial distinction between opera and operetta (or even certain musical comedies). We must go one step further to recognize that the sole unique characteristic of the libretto is the way in which it relates to its musical "setting." This relationship is perhaps more accurately described as a carefully-wrought integration of music and words which includes but transcends those considerations of prosody, tessitura, etc., customarily thought to comprise the essentials of the text-music relationship. Indeed, the integration is so complete that in the genuine opera the libretto cannot be fully understood apart from the music with which it is associated. All too often we regard the libretto as a given entity which the composer "sets" as he would a song, whereas, in fact, the libretto rarely retains its original shape, particularly when the composer is not also its author, but is subjected to an enormous range of musical determinants. And in a good opera (I do not refer to those trivial stage pieces with musical accompaniment which comprise a large part of the standard repertoire) these transform the libretto itself into a musical element.

We come still closer to a significant criterion for the libretto when we consider more specifically how this integration of words and music takes place. At precisely what levels does it occur? First, it occurs between the dramatic structure of the libretto—the unfolding narrative content or meaning—and its analogue, the dramatic structure of the music, which is to be understood, partially, in terms of form (sequence of parts), fundamental thematic structure and its manipulation, orchestration, rhythmic configuration, and so on. It is at this level that the relation between words and music most frequently receives the composer's full attention. Curiously, the integration of text with music at the possibly more fundamental level, the sonic level, is generally disregarded. By

integration at the sonic level is meant the association of verbal with musical sounds in such a way that the special values of each are realized and enhanced. And, in turn, the sonic effect thus achieved contributes logically to the musico-dramatic plan. Instances of this kind of integration occur in *Wozzeck*, to cite a modern opera. A later work, Schoenberg's *Moses und Aron*, presents a number of more extensive examples. By contrast, in another famous modern opera, *Pelléas et Mélisande*, relatedness of this kind does not occur. Instead, the text is "set" (declaimed). Its sonic values are not utilized even in order to achieve associations of short span, much less those which articulate the symbolic patterns that encompass the entire drama.

Is this lack the result of a conflict between the text-music integration at the dramatic level and the text-music integration at the sonic level? Yes, perhaps. Certainly a major task of operatic compositional technique is to achieve a balance between the two levels. And yet, in view of the strong emphasis placed upon dramaturgy, the contemporary composer would do well to recognize that the dramatic content of the text (even including the non-verbal component, gesture) can to a large extent reside in the sonic structure of the words. In short, the libretto should not be regarded primarily as a composition in the verbal (narrative) medium, but rather as a composition in the musical (sonic) medium.

All of this implies that the opera composer must acquire a precise and detailed knowledge of language structure. It seems likely therefore that composers will soon begin to avail themselves of pertinent information being derived in the field of descriptive linguistics (which includes acoustic phonetics), and that they will find there much of value. Moreover, important aspects of vocal performance are certain to change as a result of the work being done in that field and the opera composer must keep abreast. For example, phonemic analysis assuredly will influence diction pedagogy, and consequently standard vocal technique will be modified. Further, as a result of work in morphology the whole concept of syntax may undergo considerable revision, perhaps even justifying and eventually clarifying certain "experimental" writings of the modern period. But this is somewhat afield. With regard to opera composition the "practical" results of such information applied are, amongst others, greater singability, greater clarity, especially in choral passages, and of course better rapport between voices and orchestra

—all of which means greater efficiency in rehearsal and greater predictability in performance.

For the composer who is not also librettist, there remains the problem of locating suitable texts to begin working with. To aid him in his search, one criterion stands forth: insofar as possible the libretto should exhibit structural characteristics which lend themselves to integration with music at the sonic level. This, then, is at least a partial answer to the question of what constitutes a good libretto. More specifically, the composer

should examine carefully the gross structural features of the prospective libretto: syntax, key words, their internal associations, including possible ambiguities, and so forth. I do not suggest that this is the only criterion for libretto selection, or even that it is the only important one—the problems of the libretto are far too complex to admit of any such oversimplification. However, I do feel that this criterion is disregarded to the detriment of good modern opera. Therefore, to Shakespeare's "Farewell; and come with better music" I would add for the opera composer: "and bring more musical words."

The Libretto Problem

JOSEPH MACHLIS

THE libretto problem is essentially a literary one. The composer, on the other hand, is trained to deal with musical problems. Faced with the task of choosing a libretto, he is unable to muster the fund of professional knowledge that would sustain him were he confronted with problems of orchestration or counterpoint. As a result one is often tempted to ask nowadays, watching the unfolding of a lyric drama that is neither lyric nor dramatic: "Whatever led him to believe he could make an opera out of this?"

A libretto calls for a variety of skills, which is why good librettos are so difficult to come by. To begin with, libretto writing falls under the aegis of the drama. The plot has to present character in action, human beings in the round, personalities in conflict within a convincing dramatic frame. The action must unfold smoothly and compellingly within the pattern of tension-climax-dénouement. In effect, a good libretto mobilizes all the skills we associate with effective writing for the stage.

Librettos, in the second place, come under the heading of poetry. They must be couched in a language that is vivid without being prosaic, that arouses emotion without being highfalutin or rhetorical. Ideally, a libretto requires the gifts both of a poet and dramatist. What chance of success, then, if most librettos are made without the services of either?

Also, a good libretto should be not only something that can be sung—it must positively demand to be sung. Never should we ask ourselves as we watch: "Why are these people singing to each other instead of speaking?" It is one of the great merits of Menotti's librettos that they are all laid in a country where it is perfectly natural for people to sing. We could no more conceive of *The Medium* without music than we could of *Butterfly* or *Traviata*.

The librettist's lot is not a happy one. Not only must he shape the drama into the recitatives and arias, duets and ensembles required by the composer, but he must do this in the most self-effacing manner. He builds a structure for the use of one greater than himself, one whose work will completely eclipse his own. If the opera is successful, he is forgotten. If it is a failure, he is blamed. Yet it is the composer, in the final analysis, who decides whether the libretto is fit to be set. If the opera is faulty drama, the composer is no less at fault than the librettist.

Given the complex problems involved, we can see why the librettists of the past so often drew their material from existing novels and plays. By so doing they were able to derive the plot line, the characterization and to some extent even the language from a master such as Shakespeare or from such gifted story tellers as Hugo, Dumas or Schiller. If we name some of the most successful operas of the standard repertory—*Rigoletto*, *Traviata*, *Faust*, *Manon*, *Bohème*, *Tosca*, *Butterfly* (not to mention such masterpieces as *Otello* and *Falstaff*), we see that in each case the libretto was derived from an already existing work. This left the librettist free to concentrate on the special problem of adapting the material to the requirements of the operatic stage.

One would think that the aspiring opera composer would profit from the example set him by Piave and Boito, Illica and Giacosa. Certainly, with such writers as O'Neill and Tennessee Williams, Dreiser, Henry James and Somerset Maugham to choose from—and beyond those the entire range of American and world literature—you would suppose there would be no dearth of material from which to derive operatic plots. It is all the more astonishing that in so many of the recent crop of operas by Americans, the composer elected to fashion his own tale; or, where he did not feel up to the task, he called in a

friend to help him—a friend, generally, who had never before been heard of in literary circles.

In this regard the example of such men as Menotti and Marc Blitzstein is most unfortunate. Their librettos seem to have been written so easily that many of their colleagues are fooled into thinking, "If he can do it, why not I". As a matter of fact, these two have a command of language, a dramatic imagination and a theatre sense that are extremely rare among musicians. Many a composer who prides himself upon his professionalism forgets that when it comes to writing a libretto—that is, a full-fledged stage play—he is a rank amateur. Or he accepts as his librettist someone in his social circle who has a certain flair for words yet who is just as much an amateur as himself. We have no centuries-old operatic tradition behind us, as did Gounod and Massenet, Verdi and Puccini and Richard Strauss. Therefore we have no standards when it comes to libretto writing. We have no courses on the subject in colleges and conservatories, no textbooks, no authorities to look to, no codified techniques. We are at present in the process of discovering the correct procedures as such things have always been discovered—through trial and error. In this process the failures are no less valuable than the successes, for they teach us what not to do. Unfortunately, the mistakes are apt to be costly for those who make them.

We all know that the symphony is not so much a form as a style, a way of conceiving and organizing musical material. The same is true of opera. It is above all a style, a dramatic way of looking at life and art. A composer will hardly plan a symphony unless he has assimilated the symphonic style. Similarly, the aspirant in opera should steep himself in operatic style, in the dramatic conception which is of the essence in opera. He should go to the theatre, he should read plays, he should be thoroughly familiar with what our dramatists are doing. It is inconceivable that Aaron Copland would have used the libretto of *Tender Land* had he been aware that William Inge's play *Picnic* told the same story—the awakening of a young girl to love through chance encounter with an irresistible vagabond—and told it with all the heart-warming intensity, the dramatic motivation, psychological insights and arresting theatre symbolism which the libretto of *Tender Land* so conspicuously lacked. He just never saw the play.

Unless a composer is commissioned to do so, he does not arbitrarily decide to write a symphony, concerto or choral piece. He has at hand certain material that demands symphonic, concertante or choral treatment: in short, he lets the material determine the form. With opera, unfortunately, composers follow a different tack. Here the decision is taken in the abstract, generally for an extra-musical reason: the desire to reach a wider public, the hope of success in the theatre, the feeling that now is the time for all American composers to

write operas, or any one of several equally valid considerations. Then begins a frantic search for a libretto. The longer the search, the greater the anxiety. So that finally the composer settles for the first story that seems at all likely as material for an opera, whether it is the right story for him or not. He would run far less risk of failure if he relaxed and went on writing sonatas, songs or string quartets until, one day, he ran across a story that he knew with every ounce of certainty within him he just had to set.

It is not only necessary to have a dramatic libretto. It is also essential to set it dramatically. If I had to point out the quality that most often was lacking in the new operas I have seen, it would be the absence of musico-dramatic treatment. In the novel the author presents his material within his own style, changing it in the dialogue to the style of his characters. In the drama, on the contrary, the story is told exclusively through the words of the characters; the author's style reveals itself only through their style. Similarly in non-dramatic music—symphony, quartet, song, choral piece—the style is paramountly the composer's. But in opera—the essentially dramatic form—each character must have his expressive style. Notice how, in the operas of Verdi and Puccini and Strauss, each protagonist is surrounded with his own melodic-harmonic ambience. Wagner of course achieved the same thing in more schematized fashion through the Leitmotives. In how many of the new operas that one hears is this individualization missing! One would never know, from the music itself, to which character it belonged. The absence of a dramatic conception has led the composer to write his opera as if it were an oratorio or cantata, thereby violating not only the requirements of the lyric theatre but also the fundamental canon of style.

The problem of the libretto is inseparable from the general problem of operatic writing in our country today. As ever greater emphasis is laid on opera in English and on American opera, as ever greater opportunities for production and for lucrative employment become available, professional writers in increasing numbers will be attracted to the field. As that happens, more and more musicians with a literary bent or writers with a musical bent will be challenged by the manifold problems of libretto writing. The librettists of our popular musical comedy theatre have brilliantly solved the exigencies of fashioning living English speech to the requirements of the lyric stage. There can be no question whatever that in the coming decades, librettists will solve in equal degree the problems of serious American opera.

One comes to the end of an article such as this with the realization that what composers really want to be told is 1) where they can find a libretto; and 2) how they can be sure, once they find it, that it will make a good opera. I wish I knew.

A List of American Operas

This is the second in a series of listings of works in various media available through the American Composers Alliance. Reprints of last issue's listing of AMERICAN SONG are now available. An ACA committee is studying the field of Liturgical Music and their findings will be made available next season, along with a listing of large sacred works, short choral pieces, organ music.

Explanation of Opera Listings

The title is followed by the librettist or source of text and a brief description of the type of work, where information was available.

The cast is listed next, as follows: S—Soprano; M—Mezzo soprano; C—Contralto; T—Tenor; Bar—Baritone; B—Bass; Cho—Chorus. (i.e.: 3-S—three sopranos)

The same line gives the number of acts and scenes, number of sets necessary and over-all timing.

The last line gives a break-down of orchestration plus the following:

(P-No) = piano score available but composer will not permit performance with piano

(P-Yes) = piano score available and composer will permit performance with piano

(No Pf) = no piano score available

(Pf only) = only piano score available at present time

All of these works are available through ACA unless otherwise stated. Further information on request (write ACA, 2121 Broadway, New York 23, N. Y.)

BARLOW, SAMUEL L. M.

Mon Ami Pierrot (Sacha Guitary; 18th Century; gay, romantic)
S,M,T,Bar, Cho. 1 Act; 1 Set; 75 min.

Mozart opera orchestra. (P-Yes)

Published by Choudeus, Paris.

Amanda (libretto by composer; romantic comedy)
S,M,T,Bar (plus several small parts; no chorus). 2 scenes;
1 set; 75 min. (Pf only)

BECKER, JOHN J.

Deirdre Of The Sorrows (libretto by composer from the Synge play; tragedy)

S,T,Bar,B (& 4 small parts; female chorus). 1 Act, 3 Scenes;
1 Set; 1 hour, 30 min.

2-2-2-3; 4-0-3-1; harp; perc; strings (P-No)

Stage Work No. 5c: Privilege and Privation (Alfred Kreymborg; Satire)

7 male soloists and male quartet. 1 Act; 1 Set; 60 min.

2-1-1-1; 1-1-0-0; timp & perc; pf; strings (No Pf)

BEESON, JACK

Jonah (Paul Goodman; Modern version of biblical story)

2-S (one coloratura, 2-M, 2-T, 2-Bar, 3-B, Cho. 2 Acts; 5 Sets;
1 hour, 55 min.

2-1-2-2; 2-2-1-0; harp; 2 perc; pf; strings (P-Yes)

Hello Out There (Saroyan; contemporary tragedy)

S,T,Bar (& two small speaking parts). 1 Act; 1 Set; 40 min.

1-1-1-1; 1-1-0-0; 1 perc; pf; strings (or Solo Wind Quintet)
(P-Yes)

The Sweet Bye And Bye (Kenward Elmslie; tragi-comedy on evangelism in the 1920's).

4-S,M,2-T,2-Bar or B, Cho. 2 Acts; 5 Sets; 1 hour, 45 min.

2-1-2-1; 3-1-1-0; harp; 2 perc; pf strings. (P-Yes)

BRANT, HENRY

Grand Universal Circus (Patricia Brant; antiphonal theatre piece).

10 soloists, minimum chorus of 32. 1 Act; no sets necessary;
1 hour, 10 min.

4 fl, 2 tpt, 2 trom, organ, pf, 4 perc (incl. hand-organ,
wind machine, chromatic auto horns). (No Pf)

CLAFLIN, AVERY

The Fall of Usher (after Poe story)

S, T, Bar. 3 Scenes; 2 Sets; 30 min.

2-2-2-2; 4-3-2-1; strings. (No Pf)

La Grande Breteche (George Mills; tragedy after the Balzac story).

2-S, 4-T, Bar (optional off-stage cho.) 2 Scenes; 1 Set;
1 hour.

2-2-2-2; 4-3-2-1; strings. (P-Yes)

Hester Prynne (Dorothea Claflin; after Nathaniel Hawthorne; tragedy)

S, M, T, 2-Bar., 3 actors, cho. 3 Acts, 6 Scenes; 3 Sets;
2 hours, 40 min.

3-2-2-2; 4-3-2-1; harp; strings. (No Pf)

CLARKE, HENRY LELAND

The Loafer and the Loaf (Evelyn Sharp; fantasy)

S, M, T, Bar, B. 1 Act; 1 Set; 45 min.

2-1-2-0; 0-1-1; 2 vln, v'c, C.B. (P-Yes) (can also be
performed with flute and piano).

FINE, VIVIAN

A Guide to the Life Expectancy of a Rose (Dramatic dialogue)

S, T. 1 Act; 1 Set; 16 min.

Fl, vln, cl, v'c, harp. (No Pf; however, composer will
supply if desired and will permit performance with piano.)

FLANAGAN, WILLIAM

Bartleby (after the Herman Melville story)

Boy Soprano, T, 2-Bar, speaking part. 2 Acts; 1 Set; 1
hour.

2-2-2-2; 2-1-0-0; pf; strings. (P-Yes)

FRANCO, JOHAN

The Prince and the Prophecy (Children's play with music)

Children soloists and cho. 5 Acts; 7 Sets; 40 min.

No orchestra: for piano only.

GIDEON, MIRIAM

Fortunato (tragic farce)

4-S,M,T,4-Bar,cho. Alternate version; by doubling, cast re-
duced to S,M,T,2-Bar. 3 Scenes: 3 Sets (can be performed
on bare stage); 1 hour.

1-1-1-1; 1-1-0-0; perc; strings. (P-Yes)

GLANVILLE-HICKS, PEGGY

The Glittering Gate (Lord Dunsany; drama)

T,B. 1 Scene; 1 Set; 30 min.

1-1-1-1; 1-1-1-0; perc; harp; strings. (P-Yes, with piano &
percussion)

The Transposed Heads (Thomas Mann; set in India)

S,T,Bar, 2 speaking parts, cho. 6 Scenes; 1 Basic Set (with
amendments); 1 hour, 35 min.

1-1-1-1; 1-1-1-0; perc; harp; strings. (P-No)

Published by Associated Music Publishers.

GYRING, ELIZABETH

Night at Sea and Day in Court (drama)

2-S,M,T,3-Bar,2-B. 2 Acts; 12 Scenes; 4 Sets (3 very
simple, including Courtroom); 1 hour, 20 min.

1-1-1-1; 1-1-0-0; strings. (P-No)

HARRISON, LOU

Rapunzel (William Morris; dramatic scene)

S. 1 Scene; 1 Set; 40 min.

1-2-1-0; 0-1-1-0; tack pf; pf; harp; perc; strings.

Published by Peer International.

HART, FREDERICK*Poison* (Psychological drama)

S,2-Bar. 1 Act; 1 Set; 45 min.

1-1-1-1; 2-0-0-0; pf; strings. (P-Yes)

HAUFRECHT, HERBERT*Boney Quillen* (Three folk tales of a legendary lumberman, adapted by the composer)

2-S,2-C,T,3-Bar,cho. 1 Act 1 Set (adjustable for 3 Scenes); 30 min.

2-2-2-2; 2-2-2-0; timp & perc; accordion; guitar; strings. (P-Yes)

Published by Broude Brothers (1953). Revised, 1957.

We've Come from the City (Musical play suitable for high schools and summer camps)

C,T,Bar, speaking parts, cho. 1 Act; 1 Set; 25 min.

1-1-2-1; 2-3-1-0; 2 alto sax, ten sax; timp & perc; strings. (P-Yes)

Published by Leeds Music Corp.; chorus parts available, orchestral material on rental.

HIVELY, WELLS*Canek* (from the story by Ermilo Abrev-Gomez; 18th century Spanish-Indian background; Yucatan)

8 speaking parts, Spanish chorus, Indian chorus. 1 Act; 4 Sets (can be performed without sets); 30 min.

2-2-2-2; 4-2-0-0; timp & perc; harp; guitar; strings. (P-Yes)

Junipero Serra (Historical drama; early California Spanish mission period)

S,M,2-T,2-Bar,2-B,chorus off-stage. 1 Act (with or without intermission); 1 Set; 1 hour, 30 min.

2-2-E.Hn-2-2;4-2-3-1; timp & perc; strings. (-Yes)

JOHNSON, LOCKREM*A Letter to Emily* (Incident in life of Emily Dickinson; quietly poignant)

S,M,Bar,B. 1 Act; 1 Set; 40 min.

fl,cl, pf, string quartet (optional C.B.) (P-Yes)

Published by Mercury Music Corp. Orch. parts on rental.

KAY, ULYSSES*The Boor* (The Chekhov comedy adapted by the composer from a translation by Vladimir Ussachevsky; commissioned by the Koussevitzky Foundation in the Library of Congress)

S,T,Bar, several walk-on parts. 1 Act; 1 Set; 40 min.

1-1-1-1; 1-1-1-0; perc; pf; strings. (P-No)

Available on rental from Associated Music Publishers.

The Juggler of Our Lady (Alexander King; Morality drama; Medieval setting)

S, boy soprano, 2-M,C,3-T,4-Bar,3-B, cho. 1 Act; 1 Set; (flexible); 50 min.

1-1-2-1; 1-1-1-0; harp, perc; strings. (P-No)

LADERMAN, EZRA*Jacob and the Indians* (Ernest Kinoy, after Stephen Vincent Benet; early American epic)

S,M,T,2-Bar,B, cho. 3 Acts; 2 Sets; 2 hours, 30 min.

Orchestration flexible: small to large orch. (P-Yes)

Goodbye to the Clown (Ernest Kinoy)

S,M,T,Bar,B. 1 Act; 1 Set; 45 min.

Orchestration flexible: small to large orch. (P-Yes)

Hunting of the Snark (Lewis Carroll)

S,M,T,2-Bar,2-B. 1 Act; 1 Set; 45 min.

Orchestration flexible: small to large orch. (P-Yes)

LAUFER, BEATRICE*Ile* (Eugene O'Neill drama)

S,2-T,3-Bar. 1 Act; 1 Set; 1 hour

2-1-2-1; 2-2-1-0; perc; strings. (P-Yes)

LIST, KURT*The Wise and the Foolish* (Fairy tale)

S,Bar, 4 speaking parts, 1 mime, speaking chorus. 1 Act; 1 Set; 30 min.

fl,cl,bn,hn, string quartet, perc. (P-No)

LOCKWOOD, NORMAND*The Scarecrow* (Dorothy Lockwood, after the Percy MacKaye play; drama, fantasy; Ditson commission)

16 soloists, cho. 2 Acts, 5 Scenes; 2 Sets; 2 hours.

1-1-1-1; 2-2-1-0; timp & perc; pf; strings.

LORA, ANTONIO*Launcelot and Elaine* (Josephine F. Royle, based on Tennyson's "Idylls of the King")

2-S,M,T,Bar,B,cho. 3 Acts; 6 Sets; 2 hours, 45 min.

2-3-3-3; 4-3-3-1; perc; harp; strings. (P-Yes)

The Legend of Sleepy Hollow (Morton Bowe, based on the Washington Irving Story)

S,M,T,2-Bar,B,cho. 2 Acts; 5 Sets; 1 hour, 45 min. (Pf only)

LUENING, OTTO*Evangeline* (after the Longfellow poem)

S,2-T,Bar,B, chorus of 24. 3 Acts; 3 Sets; 1 hour, 45 min.

2-2-2-2; 2-2-2-0; timp & perc; harp or pf; strings. (P-Yes)

OVERTON, HALL*The Enchanted Pear Tree* (Comedy, based on a story from Boccaccio's Decameron)

S,M,T,Bar,cho. 1 Act; 4 Scenes; 1 Set; 45 min.

1-1-2-1; 1-1-0-0; timp; pf; 2 vln, vla, v'c, C.B. (P-Yes)

PIMSLEUR, SOLOMON*Reign of Terror* (after Clifford Odet's play, "Till the Day I Die")

2-S,C,4-T,4-Bar,6-B, cho. 4 Acts; 4 Sets; 3 hours.

4-3-3-3; 4-3-3-1; timp; harp; strings. (P-Yes)

PINKHAM, DANIEL*The Garden of Artemis* (Robert Hillyer, on figures from Greek mythology)

S,C,Bar or B, chorus of at least 9 women's voices. 1 Act; 1 Set; 25 min.

fl,cl,vln,vla,v'c. (P-Yes)

PISK, PAUL*Schattenseite* (The Dark Side) (realistic tragedy)

S,Bar,cho. 1 Act; 1 Set; (& film projection); 50 min.

2-2-2-2; 4-3-2-1; perc; harp; strings. (P-No)

RAPOPORT, EDA*Fisherman and his Wife* (after the Grimm brothers' fairy tale)

2-S,2-T,Bar,B. 1 Act; 8 Sets; 1 hour.

2-2-2-2; 2-2-2-0; timp; & perc; harp; strings. (P-Yes)

G.I. Joe (fictional biography of a soldier)

S,T,Bar,B. 1 Act; 1 Set; 1 hour.

2-2-2-2; 2-2-2-0; timp & perc; harp; strings. (P-Yes)

SCHWARTZ, PAUL*The Experiment* (after the Nathaniel Hawthorne story)

S,T,2-Bar,B. 1 Act; 1 Set; 40 min.

1-1-2-1; 2-1-1-0; perc; pf; strings. (P-Yes)

SCOTT, TOM*The Fisherman* (after Oscar Wilde's story, "The Fisherman and his Soul")

S,M,3-T,Bar,B, dancer. 2 Acts; 1 Set; 1 hour, 10 min.

1-1-2-1; 2-3-2-0; perc; harp; strings. (P-Yes) (Two-piano score)

SMITH, RUSSELL*The Unicorn in the Garden* (comedy after the Thurber fable)

S (coloratura), M, 2-Bar. 1 Act; 1 Set; 25 min.

1-1-1-1; 2-2-1-0; timp & perc; pf; harp; strings. (Also arranged for fl, perc and pf.) (P-Yes)

Published by G. Schirmer.

STEIN, LEON*Deirdre* (from the Yeats' play)

S,2-M,C,T,Bar,B. 1 Act; 2 Scenes; 1 Set; 1 hour, 30 min. (P-Yes)

The Fisherman's Wife (Roslyn Rosen, after the fairy tale by the brothers Grimm)

2-S,M,C,T,B. 1 Act; 1 basic set (flexible); 1 hour, 10 min.

2-2-2-2; 2-2-2-0; perc; pf; strings. (P-Yes)

VERRALL, JOHN*The Cowherd and the Sky Maiden* (Esther Shephard, after a Chinese legend)

S,C,T,Bar,B,cho (6 women, 4 men.). 2 Acts; 1 Set (flexible); 1 hour, 30 min.

1-1-2-1; 1-2-0-0; perc; pf; strings. (P-Yes)

The Wedding Knell (after a Nathaniel Hawthorne story)

S,C,Bar,B. 1 Act; 1 Set; 40 min.

1-1-0-1; 1-0-0-0; perc; vla, v'c. (P-Yes)

WARD, ROBERT*Pantaloone* (Bernard Stambler, after Andreyev's tragedy, "He Who Gets Slapped"; circus background)

S,M,2-T,3-bass-baritones, 2 mimes, cho. 3 Acts; 1 Set; 2 hours.

2-2-2-2; 4-3-3-0; timp & perc; harp; strings. (P-Yes)

Published by Hightgate Press.

WEIGL, KARL*The Pied Piper of Hamelin* (Children's opera on the fairy tale)

T,Bar, speaking parts; children's chorus. 4 Scenes; 3 Sets;

1 hour. (P-Yes) Piano score published by Universal Edition (available through Associated Music Publishers).

WEISGALL, HUGO*Purgatory* (tragedy)

T,B. 1 Act; 1 Set; 30 min.

1-0-2-1; 1-1-0-0; perc; pf; 5 strings. (Piano score available; consult publisher for information on performance with piano)

Published by Merion Music Co.

Six Characters in Search of an Author (Denis Johnston, after the Pirandello play)

22 singing roles (including 8 chorus), 2 actors. 3 Acts; 1 Set; 2 hours, 15 min.

2-2-2-2; 2-2-2-1; timp & perc; pf; strings. (Piano score available; consult publisher for information on performance with piano)

Published by Merion Music Co.

The Stronger (Richard Hart, after the play by Strindberg)

S, non-singing female role. 1 Act; 1 Set; 25 min.

2 cl (doubling b. cl and saxes), tpt, pf, vln, vla, v'c, C.B. (Consult publisher for information on piano score & performance.)

Published by Merion Music Co.

The Tenor (Karl Shapiro & Ernst Lert, after Frank Wedekind's play, "Der Kammersänger")

2-S,2-T,Bar, Bass-baritone. 1 Act; 1 Set; 65 min.

1-1-2-1; 2-1-1-0; timp & perc; pf; strings. (Consult publisher for information on piano score and performance.)

Published by Merion Music Co.

WEISS, ADOLPH*The Libation Bearers* (Choreographic Cantata, after Aeschylus)

S,M,T,B,cho, dancers. 2 Acts; 2 Sets; 1 hour, 30 min.

3-3-3-3; 4-3-3-1; timp & perc; harp; strings. (P-Yes)

WOOD, JOSEPH*The Mother* (Fantasy, after the Hans Christian Anderson story)

S,M,2-C,Bar, 8-voice off-stage chorus. 1 Act; 5 Scenes (can be performed with one flexible set); 35 min.

1-1-1-1; 2-1-1-0; timp & perc; harp; pf; strings (small section) (P-Yes)

Letter to the Editor

Dear Sir,

Does a composer have the right to self-defense? If so, let me quote from ACA Bulletin, Volume VII, Number 2, 1958, "The Lure of the Orient" by James Ringo, Page 11: "Classifying and pigeon-holing any creative artist is an impertinence."

It is necessary to hear many types of an artist's works to form any over-all opinion. To say, after hearing one or two religious works, that the music has no humor is "an impertinence." The music is not devoid of humor. It does not tell the Stravinsky joke, not the Beethoven joke, but it is possible to open the ears to other modes of humor. Examples of humor in recorded works are the 4th movement, the scherzando polymodal canon, from Concerto No. 1 for Orchestra (Arevakal), the 2nd movement or Jhala Scherza from Concerto No. 7, the 8th, 9th, 10th, 11th and 12th movements in polymodal canonic and polyrhythmic forms from "Saint Vartan Symphony" the 3 tone saxophone "Jazz" melody with polyrhythms called "Building the Ark" from "The Flowering Peach," and Tangos 1 and 2 from Quartet No. 2. From music not yet recorded, there are nearly endless examples such as "Jhala to Rajah" and "Jhala to Baha" from "Lalezar." These Jhalas are to cat friends. Humor is also found in the comic song "Yar Nazani" and the old fashioned jazz fantasy "Jim Dandy" with parts for electric cash register, telephone, player piano, clarinet, saxophone and bugle.

The music is not devoid of proportion. Is Machaut's isorhythmic mass devoid of proportion? Very strict space form principles similar to isorhythmic forms are used, often complex and unfamiliar. Rhythm patterns such as 3 plus 4 plus 4 plus 3 may be sounded on 17, 13, and 19 beat patterns, or 7 plus 7 plus 5 repeated 6 times then 7 plus 7 plus 7 plus 5 or 49 plus 39 plus 19.

The music is not "always beautiful." The harsh score "Hanna" for 2 clarinets and 2 pianos, or harsh movements from Concertos Nos. 5, 9 and 10 are studies in dissonance. The music is not "edifying." There is wild terror in the fury of "Poseidon" and also in the sinister song "O Goddess of the Sea" (all the works mentioned have been often performed in public with the exception of the "Goddess" and Concerto No. 10). There is inspiration and even possession in the music, at times exalted, base, beautiful and ugly.

The objection to the classifying and pigeon-holing remarks by James Ringo is that such remarks grow from familiarity with a small minority of works, ignoring leading stylistic features.

Sincerely,
Alan Hovhaness

Concert Hall

FREDERICK BALAZS

Dedication Overture

Liberty Hall, El Paso, Texas; January 21, 1958; El Paso Symphony Orchestra; Orlando Barera, conductor.

ESTHER WILLIAMSON BALLOU

Trio for Violin, Violincello and Piano

The Catholic University of America Music Department Pre-College Music Section Faculty Recital, Washington, D. C.; February 23, 1958; Pro Art Trio; Donald Portnoy, violin; Gene Akers, piano; Jon Engberg, Cello.

GEORGE BARATI

Sonata for Violin and Piano (1956)

Monday Evening Concerts sponsored by the Southern California Chamber Music Society, Los Angeles County Auditorium in West Hollywood Park, Los Angeles, Cal.; March 10, 1958; Eudice Shapiro, violin; Ingolf Dahl, piano.

ARTHUR BERGER

Duo for Oboe and Clarinet

Carnegie Recital Hall, New York, N. Y.; February 24, 1958; Stanley Walden, clarinet; Ronald Roseman, oboe.

"Arthur Berger's Duo for Oboe and Clarinet, completed in 1952 and performed the following year in the WNYC Festival of American Music in Town Hall, has worn well and seems a thoroughly ingratiating work. It has inviting melodic material handled in an expert contemporary vein, elegant but not superficial."

The New York Times, February 25, 1958, Edward Downes

HERMAN BERLINSKI

Prelude for Rosh-Hashonah

Congregation Emanuel of the City of New York, Temple Emanu-el; January 26, 1958; Herman Berlinski, organ. *Passacaglia on the Melody of Kol-Nidre* (Prelude for Yom Kippur) Congregation Emanuel of the City of New York, Temple Emanu-el, New York, N. Y.; Herman Berlinski, organ.

GORDON BINKERD

Sonatina for Flute and Piano (1947)

The Baylor University School of Music Faculty Recital; Roxy Grove Hall, Waco, Texas; February 13, 1958; Noah A. Knepper, flute; Herbert Colvin, piano.

Organ Service I (1957)

University of Illinois School of Music Faculty Recital; Urbana-Champaign, Illinois; February 16, 1958; Paul Pettinga, organ.

*Quartet #1**

University of Illinois School of Music; Urbana-Champaign, Illinois; February 12, 1958; The Walden Quartet of the University of Illinois; Homer Schmitt, violin; Bernard Goodman, violin; John Garvey, viola; Robert Swenson, cello.

*Four Christmas Chorale Preludes**

University of Illinois School of Music; Urbana-Champaign, Illinois; December 17, 1958; The University of Illinois Symphony Orchestra; Bernard Goodman, conductor.

Prelude and Postlude from Organ Service #1

American Composers Alliance Recital; St. Thomas Church, New York, N. Y.; January 12, 1958; Leonard Raver, organ.

Trio for Clarinet, Viola and Cello

Second Concert of Contemporary Chamber Music; Slosberg Hall, Brandeis University, Waltham, Mass.; January 13, 1958; Paul Di Lucca, clarinet; Joseph Pietropaolo, viola; Judith Davidoff, cello.

Organ Service #1

Congregational Church, Urbana, Illinois; November 17, 1958; Betty Fredrickson, organ.

Cantilena

Chapel of St. John the Divine, Champaign, Illinois; March 2, 1958; Frederick Kent, organ.

Postlude in E

Chapel of St. John the Divine, Champaign, Illinois; March 2, 1958; Frederick Kent, organ.

HENRY BRANT

*Mythical Beasts**

Carnegie Recital Hall, New York, N. Y.; February 10, 1958; The New Century Players; Claude Monteaux, conductor; Jan Ruetz, mezzo-soprano.

ELLIOTT CARTER

Sonata for Flute, Oboe, Cello and Harpsichord

Monday Evening Concerts sponsored by Southern California Chamber Music Society; Los Angeles County Auditorium, Los Angeles, Cal.; January 27, 1958; Arthur Hoberman, flute; Donald Muggeridge, oboe; Marie Manahan, cello; Leonard Stein, harpsichord.

NORMAN CAZDEN

Concerto for 10 Instruments

Carnegie Recital Hall, New York, N. Y.; February 10, 1958; The New Century Players; Claude Monteaux, conductor.

"The New Century Player's program of contemporary chamber music last night in Carnegie Recital Hall began with a serious and quite beautiful 'Concerto for Ten Instruments' by Norman Cazden. . . ."

The New York Times, February 11, 1958, Edward Downes

HERMAN CHALOFF

Suite for Viola and Piano

Second Annual Concert of Chamber Music sponsored by the University of Southern California School of Music and the American Composers Alliance, Southern California Chapter; The University of Southern California; Hancock Auditorium; November 7, 1957; Paul Robyn, viola; Herman Chaloff, piano.

AVERY CLAFLIN

Lament for April 15

Peekskill Senior High School, Peekskill, N. Y.; January 23, 1958; The Randolph Singers; David Randolph, conductor.

Lament for April 15

Walker Art Gallery, Minneapolis, Minnesota; February 26, 1958; The Randolph Singers; David Randolph, conductor.

Lament for April 15

DePauw University, Greencastle, Indiana; February 28, 1958; The Randolph Singers; David Randolph, conductor.

Lament for April 15

Westminster College, Fulton, Missouri; March 1, 1958; The Randolph Singers; David Randolph, conductor.

Lament for April 15

Morristown Jewish Center, Morristown, New Jersey; March 16, 1958; The Randolph Singers; David Randolph, conductor.

HENRY LELAND CLARKE

Six Characters for Piano

Second Annual Concert of Chamber Music sponsored by the University of Southern California School of Music and the American Composers Alliance, Southern California Chapter; Hancock Auditorium of the University of Southern California, Los Angeles, Cal.; November 7, 1958; Herman Chaloff, piano.

HENRY COWELL

Fiddler's Jig

Young People's Concert; Murat Theatre, Indianapolis, Indiana; February 2, 1958; Indianapolis Symphony Orchestra; Izler Solomon, conductor.

Symphony #11

Temple B'nai Jehudah, Kansas City, Mo.; January 11, 1958; Kansas City Symphony Orchestra; Hans Schwieger, conductor.

Excerpt from O'Higgins of Chile

American Operas Concert sponsored by The National Federation of Music Clubs; The Master Concert Hall, New York, N. Y.; February 9, 1958; Ann La Fratta, soprano; Vera Ernst Lowy, soprano; Carolyn Norton, mezzo-soprano; Eleanor Long, contralto; Everett Anderson, baritone; Malcolm Norton, bass; Antonio Lora, piano.

Excerpt from O'Higgins of Chile

WNYC American Festival of Music; Carl Fischer Hall, New York, N. Y.; February 17, 1958; Ann La Fratta, soprano; Vera Ernst Lowy, soprano; Carolyn Norton, mezzo-soprano; Eleanor Long, contralto; Everett Anderson, baritone; Malcolm Norton, bass; Antonio Lora, piano.

Excerpt from O'Higgins of Chile

Opera Concert sponsored by Community Opera, Inc.; Brooklyn Museum, Brooklyn, N. Y.; March 2, 1958; Eleanor Long, contralto; Carolyn Norton, mezzo-soprano; Claire Barlow, soprano; Everett Anderson, baritone; Malcolm Norton, bass; Antonio Lora, piano.

Symphony #11

Savannah, Georgia; January 22, 1958; Savannah Symphony Orchestra; Chauncey Kelly, conductor.

Hymn and Fuguing Tune #5 (orchestral premiere)*

Kiel Opera House, St. Louis, Missouri; January 16, 1958; St. Louis Philharmonic Orchestra; Franz Bibb, conductor.

"... the novelty of the program, the first St. Louis performance of Cowell's 'Hymn and Fuguing Tune.' This, having its genesis in William Walker's collection of hymns by old singing masters, 'Southern Harmony,' lines out the hymn in broad and flowing style, and then in contrast has the varying voices of the fugue playing a sort of musical leapfrog, with an impish glee that is infectious and irresistible. Mr. Bibb and his orchestra played it with the greatest clarity and alertness, so that nothing of its fascinating integration was lost."

St. Louis Globe-Democrat, January 17, 1958, Francis A. Klein

Set of Five

Philadelphia Composers' Forum; Irvine Auditorium, Philadelphia, Pennsylvania; January 30, 1958; Alan Thomas, piano; Hidetaro Suzuki, violin; Kalman Cherry, percussion.

"His 'Five Pieces' employed his famous 'tone clusters'—where the pianist uses his forearm to press many bass keys at one time; the percussive qualities of the piano were also emphasized as the pianist reached inside the instrument for unique effects. A variety of bona-fide percussion instruments included marimba, xylophone and various drums, and the drums were used tonally.

While the percussion array tended to draw attention from the piano and violin, the pieces as a whole created a good effect for their dominant melodic cast. Two of the pieces were in perpetual motion style."

The Philadelphia Enquirer, January 31, 1958, Samuel L. Singer

Septet

Philadelphia Composers' Forum; Irvine Auditorium, Philadelphia, Pennsylvania; January 30, 1958; Wendell Pritchett, piano; Guido Mecoli, clarinet; Elaine Brown's Singing City Chorus; Elaine Brown, conductor.

"Cowell's Septet, with the chorus wordless, also had distinctive tonal colorings, especially with the clarinet and the percussive piano."

The Philadelphia Enquirer, January 31, 1958, Samuel L. Singer

RICHARD DONOVAN

Wood Notes for Flute, Harp and Strings

WNYC Festival of American Music; Town Hall, New York, N. Y.; February 12, 1958; Mildred Hunt Wummer, flute; The Knickerbocker Chamber Players; Herman Neuman, conductor.

Christian Union (Choral Prelude on an American Folk Hymn)
Susquehanna University, Selinsgrove, Pennsylvania; February 7, 1958; Mr. Cutler, organ.

JOHAN FRANCO

The Virgin Queen's Dream Monologue

Riviera-Hal; Rotterdam, The Netherlands; March 11, 1958 and March 12, 1958; Paula Lenchner, soprano; The Rotterdam Philharmonic Orchestra.

Fantasy for 'Cello and Orchestra'

Riviera-Hal; Rotterdam, The Netherlands; March 11, 1958 and March 12, 1958; Samuel Brill, 'cello; The Rotterdam Philharmonic Orchestra.

"Although the desired ominous atmosphere is not achieved by modulatory effects, the melodic line of the solo part definitely displays dramatic impact. Also from the purposefully orchestrated instrumental background one concludes that Franco has talent for opera."

(Nieuwe Rotterdamse Courant, March 13, 1958)

"The Fantasy proved absorbing as a work that grew like a living organism, and one that had the particular merit that the solo 'cello part was audible throughout and still did not stand loose from the orchestra. The 'cello is, on the one hand, supported by the most fantastic orchestral colors and, on the other, is sometimes part of very surprising linear writing. The composition includes an effective climax and is not longer than strictly necessary. The score was carefully interpreted by the Philharmonic orchestra and the solo 'cellist, Samuel Brill, was very fortunate in his introduction of this work."

(Handelsblad, Amsterdam, The Netherlands, March 13, 1958)

MIRIAM GIDEON

Three Masks (1. Haman 2. Queen Esther 3. Mordecai)*

Congregation Emanu-el of the City of New York; Temple Emanu-el, New York, N. Y.; January 26, 1958; Herman Berlinski, organ.

Air for Violin and Piano

Carnegie Recital Hall, New York, N. Y.; March 9, 1958; Isadore Lateiner, violin; Edith Gross, piano.

Misco, To Music

Music in Our Time; Kaufmann Concert Hall, New York, N. Y.; March 23, 1958; Marvin Hayes, baritone; Robert Helps, piano.

PEGGY GLANVILLE-HICKS

Sonata for Harp

Town Hall, New York, N. Y.; January 27, 1958; Nicanor Zabaleta, harp.

"Senor Zabaleta introduced the Glanville-Hicks Sonata when he appeared here six years ago at the Museum of Modern Art. It remains interesting and beguiling, and it was a pleasure to hear the melodic subtlety and variety of gentle hues that the harpist brought to the movement entitled 'Pastorale.'"

Concertino Antico for Harp and String Quartet

Music in Our Times; Kaufmann Concert Hall, New York, N. Y.; February 2, 1958; Edna Philips, harp; Max Pollikoff, violin; Isadore Cohen, violin; Walter Trampler, viola; Charles McCracken, cello.

"Miss Glanville-Hicks, the first woman to be represented in this series, is currently foregoing conventional dissonant idioms to weave bland modal counterpoints of frankly singable motives. This, of course, is a daring procedure, since it allows no opportunity to conceal any paucity of inspiration or skill with a distracting overlay of harmonic complexity. In the Concertino Antico, the composer has created a slow movement of considerable beauty, the delicately poised sonorities of which create and sustain a mood of extraordinary tension."

The New York Herald-Tribune, February 3, 1958, Alan Hughes

"Peggy Glanville-Hicks' 'Concertino for Harp and String Quartet' was a New York premiere. The 'Concertino,' composed about three years ago in Munich, had considerable individuality and charm. It was based on so-called 'gap-scales' similar to some in use in the Orient and rather like our normal scale with one or two notes missing.

"The emphasis of the music was entirely on melody and instrumental color, with a minimum of very thin texture harmony.

Excerpt from 'Launcelot and Elaine'

American Operas Concert sponsored by the National Federation of Music Clubs; Masters Concert Hall, New York, N. Y.; February 9, 1958; Ann La Fratta, soprano; Vera Ernst Lowy, soprano; Joseph Lambiase, tenor; Antonio Lora, piano.

Excerpt from 'Launcelot and Elaine'

American Opera Program sponsored by the Community Opera, Inc.; Brooklyn Museum, New York, N. Y.; March 2, 1958; Charm Riesley, soprano; Vera Ernst Lowy, soprano; Joseph Lambiase, tenor; Antonio Lora, piano.

OTTO LUENING

Excerpt from 'Evangeline'

American Operas Concert sponsored by the National Federation of Music Clubs; Master Concert Hall, New York, N. Y.; February 9, 1958; Angela Giordano, soprano; Everett Anderson, baritone; Antonio Lora, piano.

Excerpt from 'Evangeline'

WNYC American Festival of Music sponsored by the National Federation of Music Clubs and the Community Opera Inc.; Carl Fisher Hall; New York, N. Y.; February 17, 1958; Angela Giordano, soprano; Joseph Lambiase, tenor; Everett Anderson, baritone; Antonio Lora, piano.

Excerpt from 'Evangeline'

American Opera Program sponsored by Community Opera, Inc.; Brooklyn Museum, Brooklyn, N. Y.; March 2, 1958; Angela Giordano, soprano; Joseph Lambiase, tenor; Everett Anderson, baritone; Antonio Lora, piano.

*Sonata Composed in Two Day-turns for Solo-Cello**

Music in Our Time; Kaufmann Concert Hall, New York, N. Y.; February 2, 1958; Charles McCracken, cello.

"Humor was provided by Otto Luening and his 'Sonata Composed in Two Dayturns for Solo Cello.' Mr. Luening explained that a 'dayturn' is (or ought to be) the opposite of a 'nocturne,' and his pieces turned out to be witty parodies of a cellist's daily setting-up exercises."

New York Herald Tribune, February 3, 1958, Alan Hughes

"Otto Luening's charming 'Sonata Composed in Two Day-Turns for Solo 'Cello' is a musical prank that comes off. He uses 'cello-like exercises for his material and veritably takes the instrument on a holiday. The second of two movements is especially effective, consisting of a dialogue between a pizzicato motive and a sonorous chordal theme."

The Musical America, March 1958, Ezra Laderman

TEO MACERO

*Four plus Four**

Music In Our Time; Kaufmann Concert Hall, New York, N. Y.; March 9, 1958; Max Pollikoff, violin; Douglas Nordli, piano; Dick Collins, piano; Art Farmer, trumpet; Jay Brower, trumpet; Eddie Bert, trombone; Walter Sears, tuba.

"Teo Macero's 'Four Plus Four' for violin, brass and piano, four hands, was vital, original music one would like to hear again."

The New York Times, March 10, 1958, Edward Downes

*Session for Six**

Kaufmann Concert Hall, New York, N. Y.; February 19, 1958; Anna Sokolow Dance Company; Teo Macero, conductor.

"Mr. Macero's music for 'Session for Six' is an exciting complement to Miss Sokolow's imaginative, highly skilled choreography. The work is an abstract conception, alternating fast, kinetic sections with slow sections that are somber and rather bizarre in mood. The climax is an episode highly suggestive of the comic space age. One section that was especially arresting features a series of linear cross-stage movements by dancers each on a separate plane of stage depth."

The Musical America, March 1958, D. B.

ROBERT McBRIDE

Lonely Landscape (Tone Poem)

University of Arizona College of Fine Arts; University Auditorium, Tucson, Arizona, February 25, 1958; The University of Arizona Symphonic Band; Jack Lee, conductor.

COLIN MCPHEE

*Symphony #2 (Pastorale)**

Louisville, Kentucky, January 15 and 16, 1958; Louisville Orchestra; Robert Whitney, conductor.

"Like all of Mr. McPhee's work that I have heard, the composition draws heavily on musical material of Bali. Like Debussy before him, McPhee became interested in the pentatonic scale. But whereas it was only one of many things that interested Debussy, McPhee followed it to its roots. He went to Bali to live, and probably qualifies as the ranking Western expert on the music of that area. He has drawn heavily on Balinese music, even to using the gamelan as an important instrument in the orchestra . . . he has turned his material to striking personal use. And it seems to me that this is the important thing about his music: he has forged himself a style, and a personal style is more important than those who cannot find one would have you think . . . Textures of his symphony are of remarkable delicacy. But strong rhythmic patterns are inherent. . . . There is a place in music for the expression of the small and subtle things. And accepting that proviso of limitation, I would say that this work is among the eight or ten best the orchestra's commissioning program has turned up."

Louisville Times, January 16, 1958, Eugene Lees

" . . . an agreeable piece of competent craftsmanship . . . The composer's intriguing use of Balinese melodies gives his symphony its individual profile. These tunes, to Western ears, are charming and fragile. McPhee sets them off in jewel-like relief against a skillfully contrived background."

Courier-Journal, January 16, 1958, William Mootz

HALL OVERTON

*Concertino for Solo Violin and Strings**

Music in Our Time; Kaufmann Concert Hall, New York, N. Y., February 2, 1958; Max Pollikoff, violin.

"Hall Overton's 'Concertino for Solo Violin and Strings (two violas, two cellos, and one contrabass) incorporates consistently interesting ideas in a well-balanced single movement of pleasing contrapuntal texture. The contrast between solo instrument and ensemble may be less apparent than Mr. Overton intended, but the work's intrinsic value is not diminished as a result."

The New York Herald Tribune, February 3, 1958, Alan Hughes

"Hall Overton's Concertino for Solo Violin and Strings, while not overly blessed with strong ideas, is nevertheless a successful composition. For Mr. Overton knows what to do once he gets started. Though his material is not distinguished, his methods are. In every phrase we see the stamp of a professional."

The Musical America, March 1958, Ezra Laderman

SOLOMON PIMSLEUR

Song Cycle of Ten Hebrew Sonnets (1. Shakeni no l'shalom*, 2. Mah t'vasri ahva, 3. Kaiti yona, 4. Milachnech lo parasti, ki ra-avti*)

Jewish Music Forum; Jewish Museum of the Jewish Theological Seminary, New York, N. Y., February 24, 1958; Esther Flom, soprano; Solomon Pimsleur, piano.

*Solemn Prelude and Labyrinthine Fugue**

Newark Public Library, Newark, N. J., March 10, 1958; Solomon Pimsleur, piano.

Solemn Prelude and Labyrinthine Fugue

All Pimsleur Program; Columbia University Journalism Building Lecture Hall, New York, N. Y., March 29, 1958; Solomon Pimsleur, piano.

Zweier Seelen Lied, Das Flammenwunder*, Nachtgebet*, Tiger, Tiger**

All Pimsleur Program; Columbia University Journalism Building Lecture Hall, New York, N. Y., March 29, 1958; Anna Lapidus, soprano; Solomon Pimsleur, piano.

Partita for Violin, Viola and Piano

All Pimsleur Program; Columbia University Journalism Building Lecture Hall, New York, N. Y., March 29, 1958; William Zinn, violin; Joseph Mastruzzi, viola; Solomon Pimsleur, piano.

A Slumber Did My Spirit Seal, Wie Liebten Wir So Treu, Sieh Mich, Das Meer**

All Pimsleur Program; Columbia University Journalism Building Lecture Hall, New York, N. Y., March 29, 1958; Anna Lapidus, soprano; Solomon Pimsleur, piano.

DANIEL PINKHAM

*Divertimento for Oboe and String Orchestra**

Weston Country School, Weston, Mass., February 2, 1958; Richard Summers, oboe; Cambridge Festival Orchestra; Daniel Pinkham, conductor.

Concertant

The WNYC American Music Festival, Town Hall, New York, N. Y., February 12, 1958; Robert Brink, violin; Edward Low, harpsichord; The Knickerbocker Chamber Players; Daniel Pinkham, conductor.

"Truth to tell, the most fetching work on the program was not one of those tagged with any kind of 'first performance' claim. Daniel Pinkham, born in 1923, has written a Concertant for Violin, String Orchestra, Harpsichord and Celeste that has a shapely and stylish musical texture (a pretty one, too), an easy lyricism, and that makes lovely sounds with its unusual combination. It bears heavily for source on the late-Stravinsky—it is much less dry a wine, however, and your reporter felt that Mr. Pinkham had been somewhat disinclined to stick by his more animated music, had promised us this contrast, only to ease us back into the luxury of the slow, lyrical music which, in the end, dominates the piece rather excessively. It's a lovely work, all the same, and an unusual one."

The New York Herald Tribune, February 13, 1958, W. F.

Madrigal

Walker Art Gallery, Minneapolis, Minnesota, February 26, 1958; The Randolph Singers; David Randolph, conductor.

Madrigal

Westminster College, Fulton, Missouri, March 1, 1958; The Randolph Singers; David Randolph, conductor.

PAUL PISK

Songs, Op. 83

Wednesday Morning Music Club, Women's Club Building, Austin, Texas, February 5, 1958; Katherine Hitt, soprano; Few Brewster, piano.

Three Movements for Viola and Piano, Op. 36

Composers Conference, Dallas Public Library Auditorium, Dallas, Texas, February 8, 1958; Albert Gillis, viola; Paul Pisk, piano.

*Ballade for Viola Sextet**

Art Association, Fort Worth Art Museum, Fort Worth, Texas, February 24, 1958; The University of Texas Viola Sextet.

"The first public performance anywhere of Paul Pisk's 'Ballade' was the second offering by the ensemble. Written to show off players and instruments, it was most enjoyable listening."

The Fort Worth Press, February 25, 1958, George Anson

"The novelty of the evening, literally so, since it was a first public performance, was 'Ballade for Viola Sextet' by Paul Pisk, composer and musicologist of the university faculty. The work, which may be classified as late romantic in spirit, exhibits both harmonic appeal and a catalog of bowing effects which are startling."

Fort Worth Star-Telegram, February 25, 1958, Clyde Whitlock

Three Movements for Viola and Piano, Op. 36

University of Texas, Austin, Texas, March 9, 1958; Albert Gillis, viola; Paul Pisk, piano.

Transcription of Second Violin Sonata by Enesco

Art Association, Fort Worth Art Museum, Fort Worth, Texas, February 24, 1958; Albert Gillis, viola; Verna Harder, piano.

Transcription of Second Violin Sonata by Enesco

University of Texas, Austin, Texas, March 9, 1958; Albert Gillis, viola; Verna Harder, piano.

*Improvisation on an American Folksong for Organ**

Three Choir Festival; Temple Emanuel, New York, N. Y., March 14, 1958; Robert Baker, organ.

Ballade for Viola Sextet

The University of Texas, Austin, Texas, March 16, 1958; The University of Texas Viola Sextet.

Sonata for Violin Alone

Second Annual Concert of Chamber Music sponsored by the University of Southern California and the American Composers Alliance, Southern California Chapter; Hancock Auditorium of the University of Southern California, Los Angeles, Cal., November 7, 1958; Robert Gross, violin.

EDA RAPOPORT

Nouvelle

Pollikoff Readings, Barnard College, New York, N. Y., February 11, 1958; Loren Berensohn, cello; Marty Ornstein, flute.

Duo for Violin and Cello

Composers Group of New York, Carl Fischer Hall, New York, N. Y., February 16, 1958; Yvette Rudin, violin; Alexander Goldfield, cello.

WALLINGFORD RIEGGER

War Memorial Opera House, San Francisco, Cal., January *Symphony #3*

22, 23, 24, 1957; San Francisco Symphony Orchestra; Enrique Jorda, conductor.

"Wallingford Riegger is one of the elder generation of contemporary American composers, who became interested in modern idiom relatively late in life but has been notably successful in integrating the 12-tone technique of composition into orchestral structure of symphonic dimensions. In the work played at these concerts, he uses the system freely, departing from it at will.

His third symphony, an award-winning work when first performed some years ago, proved powerful as well as ingenious; firmly constructed, and far from being too formidable for a general audience to follow and enjoy. Actually, large portions of it, particularly the second movement, are essentially lyrical. Riegger's musical thought is strongly contrapuntal, and he interwove his themes intricately, yet no more so than has been done in many polyphonic works of standard repertory. The piece was popular with the 'student-night' audience."

Oakland Tribune, Oakland, Cal., Clifford Gessler

"A loose translation of 12-tone techniques, the symphony seems severe on first hearing, but it is a beautifully proportioned work that combines a classical profile with dynamically dramatic insides and sounds. Jorda drew every growl from the double-basses and each boom from the drum, and if there was a tendency to round off some of the angular edges, there was also a strong sense of the eerily playful suspense and the searing intensity which build up into shattering orchestral climaxes."

San Francisco Chronicle, January 24, 1958, Thomas Albright

Suite for Flute Alone

Composers Showcase, The Nonagon, New York, N. Y., February 9, 1958; Ruth Anderson, flute.

New and Old

Composers Showcase, The Nonagon, New York, N. Y., February 9, 1958; Frederick Schoettler, piano.

Music for Brass Choir

Lehigh University, Bethlehem, Pennsylvania, February 2, 1958; Lehigh University Brass Ensemble; Jonathan Elkus, conductor.

Music for Brass Choir

Sigma Alpha Iota meeting, Susquehanna University, Selinsgrove, Pennsylvania, February 7, 1958; Lehigh University Brass Ensemble; Jonathan Elkus, conductor.

Dance Rhythms

Atlanta, Georgia, March 3, 1958; Atlanta Symphony Orchestra; Henry Sopkin, conductor.

*New Dance for Three Pianos**

1957-58 tour of the American Piano Trio; Stephen Kovacs, piano; Naomi Weiss, piano; Rodney Hoare, piano.

Dance Rhythms

Charleston, West Virginia, February 25, 1958; Charleston Symphony Orchestra; Geoffrey Hobday, conductor.

PAUL SCHWARTZ

Pastorale for Saxophone and String Orchestra

Roscoe Hall, Kenyon College, Gambier, Ohio, January 10, 1958; Sigurd Rascher, saxophone; Kenyon College String Ensemble; Paul Schwartz, conductor.

*How Sweet I Roam'd from Field to Field**

Willard Clapp Hall, The Cleveland Institute of Music, March 12, 1958; Marie Simmelink Kraft, Mezzo-soprano; Marianne Matousek Mastics, piano.

LEON STEIN

Toccata #2 for Piano (1957)

Program of Compositions by Leon Stein; DePaul Center Theatre, Chicago, Illinois, February 10, 1958; Thaddeus Kozuch, piano.

Trio for Trumpets (1953)

Program of Compositions by Leon Stein; DePaul Center Theatre, Chicago, Illinois, February 10, 1958; Vincent Cichowicz, Charles Stine and William Carroll, trumpets.

"... the Trio for Trumpets was the most attractive."

Chicago Daily Tribune, February 11, 1958, Seymour Raven String Quartette (1934)

Program of Compositions by Leon Stein; DePaul Center Theatre, Chicago, Illinois, February 10, 1958; Northwestern University String Quartette; Angel Reyes and Eduardo Fiorelli, violins; Rolf Persinger, viola; Dudley Powers, 'cello.

"Mr. Stein's String Quartet, one of his earliest compositions, is an uncommonly fine piece of work. If it carried no date at all, it could pass as an expression of full maturity. It has my favorite characteristics—equilibrium gained through the play of energy in motion, which is quite different from static poise. The quartet has a 20th century gravity without the neuroses of the age. Indeed, it links ancient seriousness with modern and tells the value of heritage."

*Chicago Daily Tribune, February 11, 1958, Seymour Raven Excerpts from Opera "Deirdre" (1956)**

Program of Compositions by Leon Stein; DePaul Center Theatre, Chicago, Illinois, February 10, 1958; Wilhelm Silber, tenor; Rosemary Anoc, mezzo-soprano; Irene Albrecht, piano.

*Quintette for Saxophone and String Quartette (1957)**

Program of Compositions by Leon Stein; DePaul Center Theatre, Chicago, Illinois, February 10, 1958; Cecil Leeson, Saxophone; Northwestern University String Quartet; Angel Reyes and Eduardo Fiorelli, violins; Rolf Persinger, viola; Dudley Powers, 'cello.

"I found the Quartet and the Quintet the most rewarding events of the evening. Saxophonist Cecil Leeson, who commissioned the latter piece, makes his instrument sound like a grownup clarinet, and proved to be a fine ensemble player in a piece that placed emphasis on such playing rather than on sheer virtuosity."

Chicago Daily News, February 11, 1958, Don Henahan

Adagio and Dance for Violin, 'Cello and Piano

Faculty Recital of the Chicago Conservatory, Chicago, Illinois, February 28, 1958; Francois d'Albert, violin; Alice Lawrence, 'Cello; Alvena Reckzeh, piano.

Dust—Eidolon—Bariolage (from 12 Preludes for Violin and Piano)

Covenant Club, Chicago, Illinois, February 26, 1958; Francois d'Albert, violin; Irene Albrecht, piano.

Two Excerpts from "Deirdre"

Covenant Club, Chicago, Illinois, February 26, 1958; Wilhelm Silber, tenor; Irene Albrecht, piano.

Toccata for Piano

Covenant Club, Chicago, Illinois, February 26, 1958; Thaddeus Kozuch, piano.

HALSEY STEVENS

Five Pieces for Band (arr. Donald Bryce Thompson)

University of Southern California School of Music, Bovard Auditorium, Los Angeles, Cal., February 16, 1958; Trojan Symphonic Band; William A. Schaefer, conductor.

*Five Pieces for Orchestra**

University of Redlands School of Music Third Annual Orchestral Symposium of American Music; University of Redlands Memorial Chapel, Redlands, Cal., March 22, 1958; The University-Community Symphony; Edward C. Tritt, conductor.

Septet

Second Annual Concert of Chamber Music sponsored by the University of Southern California School of Music and the American Composers Alliance, Southern California Chapter; Hancock Auditorium of the University of Southern California, Los Angeles, Cal., November 7, 1958; Hugo Raimondi, clarinet; Norman Herzberg, bassoon; George Hyde, French horn; Paul Robyn, viola; Myron Sandler, viola; Gabor Retjo, 'cello; Stephen De'ak, cello.

Like as the Culver

Westminster College, Fulton, Missouri, March 1, 1958; The Randolph Singers; David Randolph, conductor.

GERALD STRANG

Variations for Four Instruments

Second Annual Concert of Chamber Music sponsored by the University of California School of Music and the American Composers Alliance, Southern California Chapter; The University of California, Hancock Auditorium, November 7, 1958; Archie Wade, flute; Norman Benno, oboe; Myron Sandler, viola; Stephen De'ak, 'cello.

GEORGE TREMBLAY

Wind Quintet

Second Annual Concert of Chamber Music sponsored by the University of Southern California School of Music and the American Composers Alliance, Southern California Chapter, Hancock Auditorium of the University of Southern California, Los Angeles, Cal., November 7, 1958; Archie Wade, flute; Norman Benno, oboe; Hugo Raimondi, clarinet; Norman Herzberg, bassoon; George Hyde, French horn.

LESTER TRIMBLE

*Closing Piece**

Pittsburgh, Pa., February 7 and 9; Pittsburgh Symphony Orchestra; William Steinberg, conductor.

JOHN VERRALL

Sonata #1 for Viola and Piano (1947)

Violin, Viola, Violincello Teachers Guild, Inc. of New York; Carl Fischer Concert Hall, New York, N. Y., February 9, 1958; George Grossman, viola; Lucille L. Burnham, piano.

ROBERT WARD

Euphony for Orchestra

Fresno, California, February 20, 1958; Fresno Philharmonic Orchestra; Haig Yaghjian, conductor.

Euphony for Orchestra

Minneapolis, Minnesota, February 21, 1958; Civic Orchestra of Minneapolis; Thomas Nee, conductor.

Jonathon and the Gingery Snare

Spring Valley High School, Spring Valley, N. Y., March 2, 1958; Suburban Symphony Orchestra; Edward Simons, conductor.

Jonathon and the Gingery Snare

Philadelphia, Pennsylvania, March 15, 1958; Philadelphia Orchestra; William Smith, conductor.

Jubilation, an Overture

Nashville, Tennessee, January 21, 1958; Nashville Symphony Orchestra; Guy Taylor, conductor.

"... was biting and energetic but it had interest and considerable musical vitality, and the orchestra did it full justice."

Nashville Banner, January 22, 1958, Sydney Dalton

Jubilation, an Overture

Denver, Colorado, February, 1958; Denver Symphony Orchestra; Saul Caston, conductor.

Symphony #3

Rochester, New York, January 30, 1958; Rochester Philharmonic; John Barnett, conductor.

"... reveals the composer as a gifted melodist and a thorough craftsman of form and orchestration. The work is appealingly melodic, especially in the slow middle movement, and the orchestral resonances throughout are gratifying."

Rochester Times-Union, January 31, 1958, George H. Kimball

"... shows the mark of high musicianship, a work of individuality and taste."

Democrat and Chronicle, January 31, 1958

Jubilation Overture

South Bend, Indiana, February 2, 1958; South Bend Symphony Orchestra; Edwin Hames, conductor.

"I was happy to have Mr. Hames include an American work on his program, and I am sure the listeners were happy he chose Robert Ward's 'Jubilation Overture.' When a contemporary composition is programmed, one is so sure he will hear discord and unusual orchestrations he usually isn't interested, but the opposite was true in this Overture. Mr. Ward made much of his rhythmic changes and gave us a very colorful composition. It had to be played with accuracy to be impressive, and it was. It was played with such precision that it left you, as the title indicates, 'Jubilant.'"

South Bend, Indiana Tribune, February 3, 1958, T. M. G.

BEN WEBER

Sonata for 'Cello and Piano

Third Street Music School Settlement, Emilie Wagner Auditorium, New York, N. Y., February 19, 1958; Gerald Kagan, 'cello; Susan Kagan, piano.

Sonata da Camera, Op. 30

Concert of Contemporary Choral and Chamber Music, presented in cooperation with the Fromm Music Foundation; The New School, March 9, 1958; Alexander Schneider, violin; Mieczyslaw Horszowski, piano.

Serenade for Strings, Op. 46

Concert of Contemporary Choral and Chamber Music, presented in cooperation with the Fromm Music Foundation; The New School, March 9, 1958; The Galimir Quartet; Felix Galimir, violin; Sonya Monosoff, violin; Renee Hurtig, viola; Seymour Barab, 'cello, and David Walker, bass.

"They conveyed the fastidious cast of Mr. Weber's writing, which is neither heavy nor long-winded. The designs were neatly woven and fresh."

The New York Times, March 10, 1958, Howard Taubman

"Mr. Weber's compositions posed no problems; both were idiomatically written, varied in mood and economical with time. The opening slow movement of the sonata was evocatively lyric, and the work as a whole, while derived from a single twelve tone row, provided ample diversity. The short movements of the serenade revealed deftness, color and contrast. The finale was distinguished mainly by liveliness."

The New York Herald Tribune, March 10, 1958, Francis D. Perkins

Serenade, Op. 39 (1953)

The Harpsichord Music Society, Carnegie Recital Hall, New York, N. Y., March 3, 1958; Sylvia Marlowe, harpsichord; Claude Montaux, flute; Harry Shulman, oboe; Daniel Saidenberg, 'Cello.

"Among the modern works, Mr. Weber's 'Serenade' was especially interesting: fresh in invention, strong in its counterpoint and inviting in sheer physical sonorities, especially in its opening two movements."

The New York Times, March 4, 1958, Edward Downes

"Ben Weber's 'Serenade,' op. 39, fascinated me no end. This composer has an unusually fine ear for delicately blended sonorities, his melodic writing is fresh, and his counterpoint fluent without being at all forced. A very enjoyable piece."

The New York Herald Tribune, Mar. 4, 1958, Paul Henry Lang

Concertino, Op. 45

Library of Congress, Washington, D. C., February 21, 1958; The Krasner Chamber Ensemble; Louis Krasner, director.

Sonata da Camera

Music in the Round, Chattanooga, Tennessee, March 21, 1958; Julius Heggyi, violin; Charlotte Heggyi, piano.

JOSEPH WOOD

Symphony #3

Carnegie Hall, New York, N. Y., February 16, 1958;

N.A.A.C.C. Festival Orchestra; Leon Barzin, conductor.

"Far and away the most striking one was Joseph Wood's Symphony #3, a thoroughly distinguished and handsome creation. Indeed, such was the appeal and value of this work, both internal and external, that it would be no exaggeration to place it in the very top rank of American symphonies. Its colors and rhythms roiled and tingled with a unique sort of suppressed violence; the dark, somber musings of its second movement and the almost diabolical tone of its Scherzo represented moods of utter originality and yet of distinctly American flavor."

The New York Herald Tribune, Feb. 17, 1958, Lester Trimble

*Sonata for Piano**

Eighth Annual Festival of Contemporary Music of the Oberlin (Ohio) Conservatory, Oberlin, Ohio, February 22, 1958; Arthur Dann, piano.

"The Piano Sonata (1957) by Joseph Wood . . . proved . . . a most satisfying piece of music. The jagged rhythms and acrid tone-clusters and the hint of a melodic line made the first movement most successful. . . . The second and third movements were by no means inferior. . . . The piece does come off exceedingly well."

Oberlin Review, February 25, 1958, Gerald Humel

YEHUDI WYNER

Behold I Build A House

Temple Emanu-el, New York, N. Y., January 24, 1958; Cantor Arthur Wolfson, Robert Baker, organ; The Temple Emanu-el Choir; Yehudi Wyner, conductor.

Silent Devotion

Temple Emanu-el, New York, N. Y., January 24, 1958; Robert Baker, organ.

May the Words of My Mouth

Temple Emanu-el, New York, N. Y., January 24, 1958; Cantor Arthur Wolfson; Robert Baker, organ.

*Dance Variations and Festival Wedding (1953 amended 1958)**

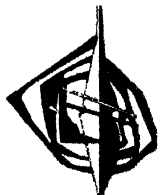
Carnegie Recital Hall, New York, N. Y., February 10, 1958; New Century Players; Claude Montaux, conductor.

"Mr. Wyner's 'Dance Variations,' dated 1953, also were performed for the first time. This was music full of interesting ideas, agreeable, unpretentious music . . ."

The New York Times, February 11, 1958, Edward Downes

"The Dance Variations do contain good ideas, and the spongy texture available only to a wind ensemble is very much considered and utilized . . . there is an occasional tune to remember."

The New York Herald Tribune, Feb. 11, 1958, Jay S. Harrison



A Unique American Series

from Composers Recordings, Inc.

DOUGLAS MOORE: "Farm Journal." Alfredo Antonini, The Oslo Philharmonic Orch.

MARION BAUER: "Suite for String Orchestra" and "Prelude and Fugue." F. Charles Adler, The Vienna Orch.

CRI-101

LAMENT FOR APRIL 15 and 12 Other Modern Madrigals. The Randolph Singers.

CRI-102

OTTO LUENING: "Symphonic Fantasia" and "Kentucky Rondo." F. Charles Adler, The Vienna Orch.

GEORGE ANTHEIL: "Serenade No. 1 for Strings." Alfredo Antonini, The Oslo Philharmonic Orch.

MARY HOWE: "Stars, Sand." William Strickland, The Vienna Orch.

CRI-103

ELLIS KOHS: "Symphony No. 1."

TOM SCOTT: "Binerie Variations" and "Hornpipe and Chantey." F. Charles Adler, The Vienna Orch.

CRI-104

WILLIAM BERGSMAN: "The Wife of Martin Guerre." An Opera in Three Acts: Libretto by Janet Lewis. Mary Judd, Regina Sarfaty, Stephen Harbachick, et al.; Frederick Waldman, Chamber Orch.

CRI-105X

HENRY BRANT: "Angels and Devils." Concerto for Flute and Flute Orchestra; Frederick Wilkins, flute solo. Henry Brant, conductor.

IRVING FINE: Excerpts from "Music for Piano"; "Mutability" a cycle of six songs on poems by Irene Orgel. Irving Fine, piano; Eunice Alberts, contralto.

CRI-106

ROBERT MCBRIDE: "Punch and the Judy" as danced by Martha Graham.

AVERY CLAFLIN: "Fishhouse Punch." F. Charles Adler, Vienna Orch.

DOUGLAS MOORE: "Cantilien Suite." Alfredo Antonini, The Oslo Philharmonic Orch.

CRI-107

AVERY CLAFLIN: "La Grande Bretèche." (Complete Opera). Conducted by F. Charles Adler.

CRI-108X

HENRY COWELL: Piano Music; "Prelude for Violin and Harpsichord."

ALAN HOVHANESS: "Duet for Violin and Harpsichord."

DANIEL PINKHAM: "Concerto for Celeste and Harpsichord Soli"; "Cantilena for Violin and Harpsichord"; Daniel Pinkham, Harpsichord; Edward Low, Celeste; Robert Brink, Violin; Henry Cowell, Piano.

CRI-109

NORMAN DELLO JOIO: "Meditations on Ecclesiastes." Pulitzer Prize, 1957. Alfredo Antonini, The Oslo Philharmonic Orch.

FRANK WIGGLESWORTH: "Symphony No. 1." F. Charles Adler, The Vienna Orch.

CRI-110

PAUL CRESTON: "Dance Overture." Alfredo Antonini, The Oslo Philharmonic Orch.

WELLS HIVELEY: "Summer Holiday."

HERBERT HAUFRECHT: "Square Set" (for String Orch.).

PEDRO SANJUAN: "La Macumba" (Ritual Symphony). Alfredo Antonini, The Orchestra of the "Accademia Nazionale di Santa Cecilia—Roma."

CRI-111

OTTO LUENING — VLADIMIR USSACHEVSKY: "A Poem in Cycles and Bells" (for tape recorder and orchestra). Members of the Royal Danish Radio Orch., conducted by Otto Luening; Technical Supervision by V. Ussachevsky.

VLADIMIR USSACHEVSKY: "A Piece for Tape Recorder."

OTTO LUENING — VLADIMIR USSACHEVSKY: "Suite from 'King Lear.'"

WILLIAM BERGSMAN: "The Fortunate Islands" (For String Orchestra). Alfredo Antonini, the Orchestra of the "Accademia Nazionale di Santa Cecilia—Roma."

CRI-112

ANTONIO LORA: "Piano Concerto." Eva Wollmann, piano; F. Charles Adler, conducting the Vienna Orch.

ADOLPH WEISS: "Variations for Orchestra." F. Charles Adler, conducting the Vienna Orch.

CRI-113

HENRY COWELL: "Persian Set." Leopold Stokowski, conducting.

LOU HARRISON: "Suite for Violin, Piano and Small Orchestra." Maro Ajemian, piano; Anahid Ajemian, violin; Leopold Stokowski, conducting his Symphony Orchestra.

CRI-114

HERMAN BERLINSKI: "Symphonic Visions for Orchestra." ASHAI Orchestra of Tokyo, conducted by Richard Korn.

ESTHER W. BALLOU: "Prelude and Allegro" F. Charles Adler, conducting the Vienna Orchestra.

EDWIN GERSCHESKI: "Saugatuck Suite." F. Charles Adler, conducting the Vienna Orchestra.

CRI-115

ROSS LEE FINNEY: "Quartet No. 6 in E." Stanley Quartet.

ADOLPH WEISS: "Trio for Clarinet, Viola and Cello." Kalman Bloch, clarinet; Abraham Weiss, Viola; Kurt Reher, cello.

CRI-116

WALLINGFORD RIEGGER: "Romanza." Alfredo Antonini, conducting the Accademia Nazionale di Santa Cecilia—Roma.

"Dance Rhythms," "Music for Orchestra." Alfredo Antonini, conducting the Oslo Philharmonic.

JACOB AVSHALOMOV: "The Taking of T'ung Kuan."

NORMAN CAZDEN: "Three Ballads from the Catskills." Igor Buketoff, conducting the Oslo Philharmonic.

CRI-117

QUINCY PORTER: "Quartet No. 8." The Stanley Quartet.

ELLIOTT CARTER: "Eight Etudes and a Fantasy." New York Woodwind Quartet.

CRI-118

AVERY CLAFLIN: Teen Scenes (String Orch.)

ROBERT MCBRIDE: Pumpkin Eater's Little Fugue and Divertimento for Small Orchestra.

ULYSSES KAY: Round Dance and Polka. Camarata and Antonini, conductors.

CRI-119

ROGER GOEB: Symphony No. 3.

BEN WEBER: Symphony on Poems of William Blake. Leopold Stokowski, conductor; Warren Galjour, baritone.

CRI-120

MEL POWELL: Trio for Piano, Violin and Cello. Divertimento for Violin and Harp and Divertimento for Five Winds. Helura Trio; Fairfield Wind Ensemble.

CRI-121

ROBERT NAGEL: Trumpet Concerto.

IRWIN FISCHER: Hungarian Set.

CHOU WEN-CHUNG: Landscapes.

JOHN LESSARD: Concerto for Winds and Strings. Thor Johnson, conductor. (Fishcreek Festival).

CRI-122

12" HI-FIDELITY RECORDINGS; Suggested List Price—\$3.95. This is a complete list, including New Releases.

COMPOSERS RECORDINGS, INC.

1246

